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"LA HABANERA" HAS AMERICAN PREMIERE

A Lurid but Vital and Stimulating Work—Boston Opera Company Presents It

BOSTON, Dec. 18.—Raoul Laparra's "La Habanera" was given its first performance in America by the Boston Opera Company on Wednesday, the 14th of this month. It will be remembered that this opera was intended for performance last season by the Metropolitan, and that the intention was never fulfilled.

"La Habanera," completed in the composer's twenty-sixth year, was first heard at the Opéra Comique, Paris, February 26, 1907. After fifteen performances there it made its way through the French provinces, and was even heard, and disapproved, in one or two of the German cities. It was given last Spring at Covent Garden a very inadequate performance, and it was then coldly received.

Laparra is perhaps the youngest of contemporaneous composers to have thrown open to him the doors of the world's great opera houses. He is a native of Bordeaux, one of a family of eight, and he counts among his brothers a painter, a winner of the Prix de Rome; a violoncellist who is a member of the Colonne Orchestra, and a lawyer of reputation in the Southwest of France. He made his first musical studies in his native city, and at eleven became a scholar at the Paris Conservatoire. Even in his student years he was enamoured of Spain. He is, in fact, almost half Spanish. He completed "La Habanera" in the same year in which he gained the Prix de Rome—1903. He went to Rome, but did not stay long in that city, for he preferred the picturesque site of Anticoli, in the wild Sabine region. In the second year of his pension he visited Greece, Athens, Delphi, the Cyclades Isles, Crete, Constantinople. He is an inveterate traveler. In 1906 he visited Bayreuth, and, despising the cosmopolitan life of the town so crowded during festival time, took up quarters with a peasant who lived in the village of Dorsdorf. It is said that in 1907 he spent six months among the Indians of Canada, "hoping to surprise some vestiges of ancient Indian art." Among his compositions are a string quartet composed in 1904, two violin sonatas, a symphony played at Pau in 1902, a "Ballet Basque," piano pieces, and hundreds of airs of the people, noted down in the course of his travels through different lands.

Certain critics have reproached Laparra for his hot pursuit of life in its most crude and violent manifestations, but it seems more just to consider the composer in the excellent phrase of Mr. Caplet, the conductor who interpreted his work, as "a belated romanticist." According to Mr. Caplet's description of his friend, Mr. Laparra, in the days at the Conservatoire, was particularly distinguished for his passionate admiration and absorption of the music of Hector Berlioz, his frequent journeys to Spain and his moody, intense temperament, which at times made him a difficult companion. Yet those who came to know the composer well usually became his staunch friends, and prominent among these is Albert Carré, director of the Opéra Comique.

So Laparra, a dreamer keenly alive to outward impressions, sat him down in a hotheaded and a coldblooded manner and wrote himself into "La Habanera." He is noted for his quickness in transcribing his impression upon note paper and for his keenness of observation. It is said that the tale of "La Habanera"—he is his own author as well as composer—was suggested by actual experiences in Spain. Thus, it

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NICOLA ZEROLA

Tenor of the Chicago Opera Company, Whose Singing Has Created Great Enthusiasm and Whose Voice Is Pronounced One of the Most Beautiful and Powerful Ever Heard in That City. (See page 36.)

Has Mascagni Finished His New Opera?

A cablegram from Europe announces that Mascagni had played the whole of his new opera "Ysobel" before a number of musicians and critics in Rome, and that their unanimous opinion was that it was not only bound to be a great success, but that it was emphatically the best work that he has done thus far.

It was also stated that Mascagni had engaged passage for this country and would sail on the 5th of January, and would be here to supervise the production of his opera.

It will be remembered that some time ago a similar announcement was made, to the effect that Mascagni had engaged passage, but that for some reason or other he had concluded not to come at that time, which necessitated the postponement of the production of the opera, and forced Liebler & Co., who had undertaken to produce the new opera in this country, and who, it is understood, have already spent over \$60,000 in the enterprise, to send out the company which they had engaged on the road in "Madama Butterfly" and other operas.

This gave rise, at the time, to a report of differences between the composer and the Lieblers. It is understood, however, that there never have been any differences between the composer and Liebler & Co., except in so far as Signor Mascagni has not kept to the contract which was made.

The trouble, if we are correctly informed, appears to be far more serious and to be nothing more nor less than the fact that Mascagni has not yet finished his opera. That it is true a large portion of it, especially the principal pieces, have been composed, but that the work is not yet in a completed state, ready for production.

Nikisch Refuses Weingartner's Place.

BERLIN, Dec. 17.—Musical circles throughout Germany have been given pleasant news in the statement that Arthur Nikisch has refused to become successor to Weingartner as conductor of the Imperial Opera at Vienna. The Gewandhaus Orchestra of Leipzig and the Philharmonic Society of Berlin contributed by substantial concessions to the retention of Nikisch in Germany.

"INSULTS AMERICAN SINGERS"—NORDICA

Why Weren't They Included in Cast of "The Girl"?—Why Was It Sung in Italian?

"Why are you not singing at the Metropolitan Opera House this season?" Mme. Lillian Nordica was asked last week by a New York Sun reporter.

"There is only one reason that I can think of," came the reply, "nobody has asked me to. I have been invited to sing in Paris and London, in Berlin and Boston, and I'm going back to Paris in the Spring to sing in the Nibelungen cycle at the Paris Opéra. But I have not been asked to sing at the first lyric theater in my own country.

"Why am I not invited to sing at the Metropolitan Opera House?" she repeated. "That is another question that I cannot answer. I have heard it said that my terms were prohibitive, but I scarcely think that can be true in view of the fact that they are the same Maurice Grau always paid me and that I receive in Boston. So I think there must be some other reason.

"It has filtered to my ears from the directorate that I would be invited to sing at the Metropolitan Opera House this year once if I would consent to make that performance a farewell. You may imagine that I would accept no such engagement from Mr. Gatti-Casazza or the directors. They have already farewelled the beautiful American singer Emma Eames, and nobody has come to take her place. It's not necessary for me to sing opera in New York when I can sing elsewhere. I don't have to sing at all unless I want to; but I have reached a stage in my career where I can choose the places in which I want to appear.

"I do not belong to the Metropolitan Opera Company any longer, however, and I feel that whatever Mr. Gatti-Casazza may have done to me is really very slight in comparison with the insult put on the American artists of the company when Signor Puccini's opera "The Girl of the Golden West" was produced there. After an American like David Belasco had made the opera possible as an American work it should by rights have been sung in the English language. If that had not been done American singers should have been allowed to have some share in the performance. No other opera house in the world would have allowed singers of its own nationality to be ignored on such an occasion. They have proved good enough for the other operas of Puccini. Miss Farrar has made a triumphant success in "Madama Butterfly" and "La Bohème" and Riccardo Martin has sung with her frequently in that opera. Mme. Eames sang in "Tosca" frequently at the Metropolitan Opera House. The Americans seem to have been good enough for everything excepting the one American opera that Puccini has written.

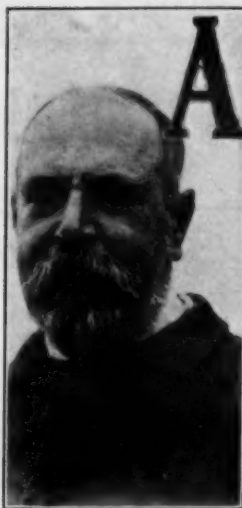
"It is incredible that the artists of our own country should have been treated as they were at the first performance of an American opera in that house. Don't tell me that Geraldine Farrar and Riccardo Martin would not have been splendid in the work and that there were other Americans capable of taking part in it. I have been in the West myself and I know what the life of the miners there is. That is the reason I know how good the Americans would have been in the opera and how untrue to the spirit of this country the music is.

"But there has been no detail of the surrender of the Metropolitan Opera House to the Italians so disheartening to an American and so discreditable to the powers that are in control there as the insult put on the American singers in the company by refusing to allow them any share in the production of the first opera ever written that pretended to be based on modern American life."

SOUSA BACK IN HIS BOYHOOD HOME

Celebrated Composer and Bandmaster Revisits the Scenes of His Youth in Old Section of Washington—His Horse and Gun Are Tried and Give Friends a New View of His Personality

By WALDON FAWCETT



AS a sentimental prelude to his record-breaking tour of the world with his band, John Philip Sousa, bandmaster and composer, recently paid a visit to the scenes of his boyhood at Washington, D. C. This latest pilgrimage to the community that saw the beginnings of a notable musical career took on added significance by virtue of its function as a farewell prior to a globe-girdling series of concerts that will occupy more than a solid year. However, the visit in other essentials was very similar to many which have preceded it, for Sousa, despite the distractions of a tremendously strenuous career, has always manifested an exceptional regard for the playground of his youth and a characteristically democratic affection for his boyhood friends.

Accordingly, for the sake of auld lang syne, he has managed to go back for a short visit in the city on the Potomac once or twice almost every year since he went forth to take his place in the larger world of musical affairs. Not always, however, has he been accompanied, as on his latest visit, by his band; and, indeed, not infrequently he has been so completely "incog" that few persons save his intimates knew of his presence.

The famous bandmaster, when his presence in Washington is known, is always deluged with social attentions by people prominent in officialdom; but the part of the national capital most dear to the heart of Sousa is about as far removed as may be from the present-day scenes of official and social activity. The region that was the theater for the boyhood activities of the versatile composer is embraced in what is known as South East Washington. To be sure, most of this region is within sight of the U. S. Capitol and the Library of Congress, whose famous Music Division makes it a Mecca for all musicians visiting the seat of government. But the whole trend of fashionable and official development has been in a direction away from the district which in Sousa's younger days was a hub of important interests.

However, the "March King" is not in the least regretful that the march of progress has turned aside from the paths of his boyhood. On the contrary, he regards it as something of a boon, since it has had the effect of preserving with comparatively few changes the scenes memorable to him because of a thousand and one juvenile exploits. The spot toward which Sousa first turned his steps—he never thinks of affecting the carriage habit on such occasions—in his most recent "memory pilgrimage" was the modest little two-story brick house which was home to him throughout his entire boyhood. Later in the day he paid a visit to his birthplace, but this latter spot is by no means so dear

to him, partly because of the fact that many changes have taken place there in recent years and more especially because of the circumstance that the Sousa family removed to the little brick dwelling above mentioned when John was but three years of age.

In this tiny dwelling young Sousa resided until he was seventeen or eighteen years, or until after he had taken up definitely the musical career that has been crowned with artistic and financial success. From the time the lad entered the public school his home was a rendezvous for all the boys in the neighborhood, a condition explainable not only by the personal popularity of Sousa, but also by the circumstance that his home, being located on a corner, enjoyed that rarity of a congested city district, a side yard large enough to serve as a playground. A short walk from his boyhood home brought Sousa to the church at which the bandmaster was a regular attendant in his younger days.

During his recent round of his old haunts the composer of band music also revisited the public school which he attended in boyhood.

To those readers who have acquaintance with John Philip Sousa as an author as well as a bandmaster and composer, it may be of interest that he included in this rem-



Mr. Sousa at His Old Home in Washington

iniscent swing around the circle brief visits to a number of the localities that served as the scenes of the most notable events in "Pipetown Sandy." "Pipetown Sandy," it need scarcely be explained, is not Sousa's latest novel, but it is decidedly one of his most interesting, especially when one knows that many of the chronicled episodes are more than "founded on fact." The derivation of the book's title is found in the fact that in the days of Sousa's boyhood the section of Washington where he resided was known as "Pipetown." The



John Philip Sousa and His Companion, "Ed" Shannon, on One of Their Hundred-Mile Rides

whole novel is largely autobiographical, but Sousa has never confessed to this fact publicly, although he might in all probability have increased the sales of the volume tremendously had he let the reading public into the secret.

The favorite rendezvous where Sousa, upon his visits to Washington, enjoys reunions with his old cronies is the gun shop of William Wagner, located on Pennsylva-

"Rita" is the saddler used by Sousa on those various long-distance horseback rides—each hundreds of miles in length—that have formed his only vacations in recent years. The composer's invariable companion on all such jaunts is "Ed" Shannon, of Oklahoma, formerly a United States army cavalryman and government scout. Shannon keeps an eye on the Sousa mounts at all times, and he also exercises supervision over the blooded dogs at the kennels which the bandmaster maintains.

CONSTANTINO NEEDS NO CLAQUE, THEY SAY

His Representatives Declare Article Upon Which He Sues Newspaper Has No Foundation in Fact

BOSTON, Dec. 19.—In an interview with the MUSICAL AMERICA representative, Francis N. Ciccone, secretary for Florencio Constantino, the tenor, who is suing the Boston Transcript for \$100,000 because the paper published an article setting forth that Constantino maintained a claque, stated that the article in question had no foundation in fact. "Mr. Constantino was a total stranger to Boston audiences in 1906 when he made his tremendous success at the Park and Majestic Theaters. He did not need the assistance of any claque at that time, nor has he ever needed it. All the artists with whom Mr. Constantino is associated will testify that he is always friendly and helpful to his associates. Mr. Russell will also testify to this, and he has known Mr. Constantino for many years. Mme. Melba will testify that she has always been glad to sing with Mr. Constantino. There is absolutely no truth in the statement in the Transcript that Melba refused to sing with Constantino. Constantino has hundreds of friends in New York, including members of such well-known organizations as the Friars Club, the Vagabonds and the Progress Club. Then there is also a large Spanish colony in New York, and it is only natural that there should have been much applause for Constantino when he sang there."

Theodore Bauer, press agent of the Opera House, said: "I know Constantino better than any one else in this country, and I know that he did not have any claque and does not need any. He is too great an artist to need any manufactured applause. He is an artist who took Boston by storm, and to his success when he sang here in 1906 was really largely due the beginning of plans for the Boston Opera Company. As to an 'opposing' claque, it is the most idiotic thing I ever heard of, as Constantino is known to be always ready to aid his fellow artists in any way. Regarding that most foolish statement about Melba refusing to sing with Constantino, I know that she feels most friendly toward him, and has sung with him many times at the Manhattan, at Covent Garden and elsewhere."

D. L. L.

Puccini Sails December 28

Signor Puccini is to return to Europe from New York on December 28 and will therefore miss the Chicago and Boston productions of "The Girl of the Golden West." Tito Ricordi will stage the productions of the opera in the cities outside New York.

Jean Nougues's "Quo Vadis?" which Andreas Dippel's company is to present at the Metropolitan this Winter, continues to win successes in the German cities where it is introduced.



Mr. Sousa Visits the Church Which He Attended as a Boy

HUMPERDINCK'S "KÖNIGSKINDER" GIVES NEW YORK ANOTHER WORLD PREMIERE

Famous German Composer Here for First Production of His Opera on Any Stage at Metropolitan, December 28—Beauties of the Score as Conductor Alfred Hertz Sees Them

AGAIN, on the evening of Wednesday, December 28, following close upon the Puccini premiere, is New York to have the honor of the first production on any stage of an opera by a composer of world renown. The pathetic and poetically fanciful tale of "Königskinder" (The King's Children) will be told in the music of Engelbert Humperdinck on that date in the presence of the composer himself. The cast will probably be as follows:

The King's Son, Hermann Jadowker; *The Goose Maid*, Geraldine Farrar; *The Fiddler*, Otto Goritz; *The Witch*, Louise Homer; *The Woodcutter*, Adamo Didur; *The Broommaker*, Albert Reiss; *The Innkeeper*, Antonio Pini-Corsi; *The Innkeeper's Daughter*, Florence Wickham; *The Eldest Magistrate*, William Hinshaw. Alfred Hertz will conduct.

"Königskinder" was first presented to the public as a three-act play by Ernst Rosmer, for which the incidental music was written by Humperdinck. Ernst Rosmer is not a man, as the name would indicate, but, in private life, Elsa Bernstein, wife of a well-known criminal lawyer, Dr. Max Bernstein, of Munich, and herself the highly musical daughter of Heinrich Porges, who was one of the circle of Wagner's intimate friends when he was in Munich.

Humperdinck composed the incidental music to the play in 1895-6, and the play's first production was made in Munich on January 23, 1897. It was produced in German in New York at the Irving Place Theater, April 29, 1898, and was given in English at the Herald Square Theater on November 3, 1902, with Mrs. Harvey and Martin Harvey in the chief rôles. About a fourth of this earlier drama was given with musical background, where, in its present form, the work is set to music throughout and the Rosmer text has been much abbreviated by the composer and librettist in collaboration.

The Original Setting

Alfred Hertz is quoted as follows in the New York Times regarding the original setting to the play:

"A good deal of the music was intended to be performed while the dialogue was going on—the actors were to speak but not sing the words. They were, however, asked to observe the musical accent and in a sense adapt their voices to the melody.

"The attempt, it must be confessed, failed absolutely for several reasons. In the first place it was discovered that if the orchestra played loud enough so that the music was to mean anything it became impossible to hear the words, and, in the words could be heard it was impossible to hear the music in any adequate fashion. The actor also found extreme difficulty in speaking the words of the play slowly enough to follow the musical rhythm. It is easy enough to sing 'Ich lie—be dich' with a long pause on the verb, but it is very difficult to speak it that way.

"The play was given everywhere, and the music received extravagant praise, but Humperdinck realized that he had not succeeded in doing what he had tried to do, and he finally decided to write an opera on the text. In writing this opera he has used some of the themes of the original work and a great deal of the original material, but he has developed it.

"There is as much difference between the two versions as there is between the Dresden and Paris versions of 'Tannhäuser.' In the first place, with the singing voice to rely upon, the composer had an opportunity of making the scoring more brilliant, because the singing voice can carry above an orchestra, while the speaking voice cannot."

"Königskinder" is described as differing greatly in its music from "Hänsel und Gretel," being of much more depth and power. Its story, something of an allegory portraying the dullness of men in failing to recognize true royalty when confronted by it in disguise, has been told as follows:

Story of the Opera

The King's Son, bored by the life of his father's court, has stolen away and chances upon the witch's cottage and the Goose Girl. He has no sooner left the Goose Girl than the lonely witch's cottage is again visited, this time by a delegation of citizens from Hellabrunn—the Fiddler, the Woodcutter and the Broommaker.

The three have come at the behest of their fellow citizens to beg the witch's help. The citizens of democratic Hellabrunn, the



Before the Witch's Hut in the Woods of Hellabrunn—Scene of First Act of "Königskinder"

city in the valley below, are tired of ruling themselves and want a king. The witch scorns them for seeking the fetters of a ruler, but at last contemptuously half prophesies, half decrees that on the morrow, at the Hella fête, "the first that passes through the city gate as the clock strikes twelve, rogue or rascal, he shall be your king."

just within the gates of Hellabrunn. The citizens, gayly dressed in holiday attire, are excitedly awaiting the stroke of twelve and the arrival of their king. The King's Son tries to reason with them as to whether the monarch could not come in simpler guise and be none the less a king. But the bare suggestion is considered an insult to the dignity of Hellabrunn. It is at the



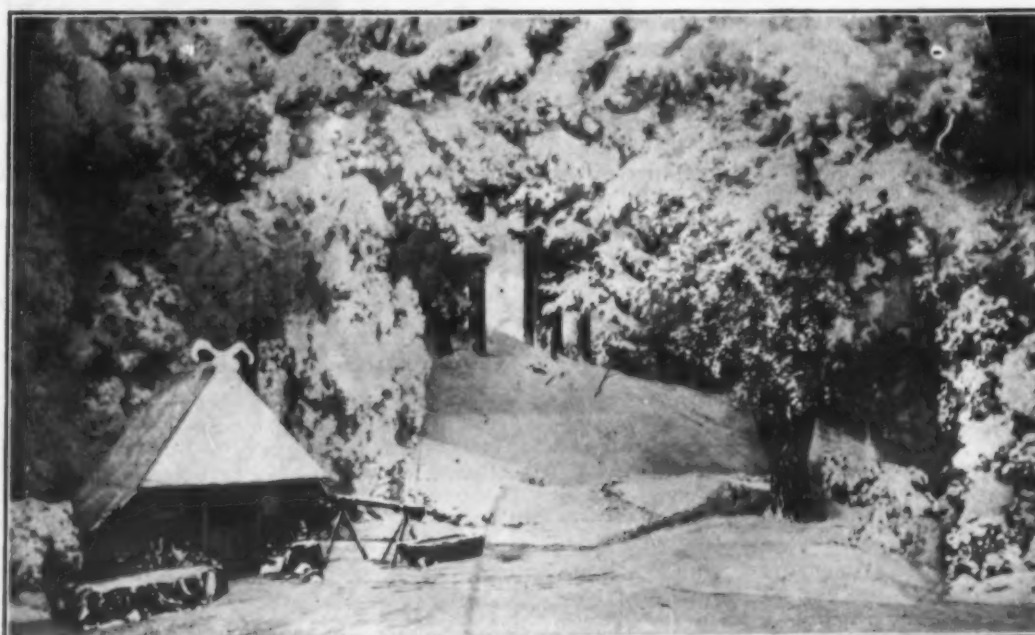
Scene of Second Act—A Part of the Town of Hellabrunn.

The Woodcutter and the Broommaker depart in exultation. The Fiddler remains. He has caught sight of the Goose Girl and now challenges the witch to bring out her "golden bird." The witch is finally, much against her will, obliged to do so, and an altercation ensues in which the facts as to the Goose Girl's true parentage are brought out.

The Fiddler had known both parents—"Nobly they died a martyr's death for honor's sake—two royal natures," he ex-

height of the uproar that the clock begins to toll the eventful hour of twelve. The crowd is hushed into sudden silence as with an imposing show of ceremony the city gates are opened wide. Surrounded by her flock of geese, her golden hair enveloping her like a mantle, the innocent faced Goose Girl walks in.

It is an intensely dramatic moment. The disappointment of the crowd is unspeakable at the supposed trick the witch has played upon them. No sooner do they find their



Act Third, Same as Act One, Excepting That Snow Covers the Scene

claims. In a dramatic scene culminating in the falling of a star as a sign from heaven, the Fiddler frees the Goose Girl from the witch's charm. With a cry of "Released! released!" she runs with him into the world, followed by her flock of cackling geese.

The second act shows the city common

voices than they break violently in upon the meeting which has meanwhile taken place between the King's Son and the Goose Girl. Upon these two innocent victims of fate they vent their spleen, thrusting both with violence and insults without the city gates.

The final act strikes a deeper note of

Opera Developed from Drama for Which Humperdinck Wrote Incidental Music—Its Pathetic and Fanciful Story—Geraldine Farrar to Be "Goose Girl" and Jadowker the "King's Son"

tragedy. Ever since their banishment from Hellabrunn the Prince and the Goose Girl have been wandering through the forest, the Prince failing in his efforts to find his way back into his father's kingdom. The Goose Girl is so wasted with fever that she is now no longer able to walk.

They have happened in their wanderings upon the witch's cottage, but all is now in desolate contrast to the brilliant Summer scene of the opening act. Momentarily the cottage is occupied by the Woodcutter and the Broommaker, who have entered to get warm.

Wrapping the fever-stricken Goose Girl in his bearskin mantle the Prince places her tenderly on the snow-covered ground, and putting pride aside goes to the cottage to beg for bread. But the Hellabrunn citizens savagely repel him, laughing in scorn at the idea of giving to a beggar.

The Prince returns to the hillock and gives way to a burst of despair. This rouses the Goose Girl to a last flicker of life and strength. In an effort to calm his despair, she denies that she is ill, and to prove it flings aside the bear skin and with the fitful energy of fever begins to dance in her bare feet in the snow. Then giddiness seizes her and she finally sinks, fainting, to the ground.

In despair the Prince revives her. Then he remembers the golden crown which he has brought with him from his father's kingdom and offers to barter it for food.

The Woodcutter and the Broommaker now eagerly seek to meet with his demands. Hidden away in a corner of the cottage they come upon a loaf of bread which, unsuspected by any of them, is of a deadly nature, mixed by the Goose Girl herself in the first act under the witch's instructions. All unconscious of this the Prince carries the loaf joyfully to the Goose Maid, and they eat it together.

The deadly properties of the witch's mixture begin to take effect at once. Gradually their talk becomes more and more fantastic. The Goose Girl fancies it is Summer again, and that the snowflakes are linden blossoms falling. The Prince imagines he has at last found his way back to his father's court, and is leading his beloved in bridal apparel, up the golden stairs. Thus they die.

The death of the Königskinder is followed almost immediately by the entrance of the old Fiddler, followed by the whole juvenile population of Hellabrunn. As they enter, singing some of Humperdinck's delightful children's melodies, the Fiddler catches sight of the two lifeless figures beneath the linden tree.

"The Children of the King!" he cries in despair, recognizing at once the Prince and the Goose Girl.

Beauties of the Score

In further discussion of the music, Mr. Hertz says:

"At first Humperdinck intended the prelude to be a symphonic structure like that of 'Hänsel und Gretel' or 'Die Meistersinger,' embracing the principal themes of the piece. However, he was persuaded to change this, as it would have been too long in conjunction with the first act. So the prelude is short and runs directly into the beginning of the drama. The prelude represents the going into the world of the King's son. It is as brilliant as possible, and contrasts sadly with the broken wings the lad has in the last act.

"The opening of the drama in the forest is beautifully idyllic. The love scene in the first act contains some of the most beautiful pages in the score. There is also an amusing reference. When the Broommaker appears and talks of the Witch one hears in the orchestra the theme of Peter's 'Hexenlied,' from 'Hänsel und Gretel.' Peter, you will remember, was also a broommaker. The music which goes with this man and his family is very amusing. At one place in the second act Humperdinck has achieved a ludicrous effect by using stopped brasses.

"The opening of the second act, the 'Hella-fest,' and that of the third are the two excerpts from the incidental music which have been largely played in concerts. In the operatic version these are changed to some extent, but they retain their original flavor. The introduction to the third act is a little symphonic poem which introduces two themes, the first 'ruined and dead,' and the second the

[Continued on page 39.]

A NEW CHAMBER MUSIC TRIO HEARD

Gisela Weber and Associates Make Their First Appearance in New York

A new chamber music organization introduced itself to New York on Friday evening of last week when the Gisela Weber Trio made its first appearance in this city at Mendelssohn Hall. Gisela Weber, the violinist; Leo Schulz, 'cellist of the Philharmonic and the Margulies Trio, and Mme. Holmes-Thomas, pianist, and through whom the ensemble was founded, constitute the personnel. They were welcomed last week by an audience the size of which must have been astonishing to those who realize the indifference with which all but well-established chamber musicians are received in this town. The program which was offered consisted of a trio by the Danish Niels Gade, Bach's E Major Violin Sonata and Dvóřák's "Dumky" Trio.

It was not to be expected that the new trio would already be a paragon of those virtues which every chamber music organization ought to possess. Undoubtedly they will display greater finish of execution, greater rhythmic precision, and more general unity of purpose with further practice. At present their interpretations show seriousness and a sound underlying musicianship, and no small technical proficiency. They played the slow movement of the Gade Trio and the first and second of the Dvóřák excellently, and were effusively applauded after each of these. Mme. Weber's playing commends itself by the lovely quality of tone and consummate technical facility. Mr. Schulz is, as may well be imagined, a tower of strength to the ensemble, and Mme. Holmes-Thomas fully understands the requirements of her task. Mme. Weber had an additional chance to display her excellent abilities in the Bach sonata. She delivered it with technical soundness and breadth. After the sonata she was presented with many flowers.

The Gade Trio is seldom heard here. It is about what one would expect from a man who reproved Grieg for making his first violin sonata "too Norwegian." It runs its commendably brief course of four movements in a generally calm, quasi-Mendelssohnian manner. It has some gently pleasing moments, of which the andantino is, perhaps, the best example, and it stops



Gisela Weber, Whose New Trio Made Its Début in New York Last Week

when the composer has nothing further to say.

The adorable Dvóřák work cannot be heard too often, and by placing it on their program the artists helped to enhance the good impression which the rest of their work created.

CHICAGO PREMIERE OF BUSONI CONCERTO

Thomas Orchestra to Present New Work with Composer's Assistance Next Month

The Theodore Thomas Orchestra, of Chicago, has just concluded arrangements with Ferruccio Busoni, the pianist, to give the first performance in America of his own concerto for pianoforte, orchestra and chorus on January 13. Although the work has been done under the direction of the composer in Berlin, London, Newcastle (Eng.), it was not performed in Berlin until last Saturday, when Busoni left the Kaiserstadt immediately after the concert to sail on the *Oceanic*, which leaves for America this week.

The Busoni concerto, bearing the opus number 39, is spoken of as a composition of sterling worth, which requires one hour and ten minutes to be given. The pianoforte appears simply as an orchestral instrument in the first of the five movements, which is noble in conception and musically effective in every way. In the second and fourth movements, the pianoforte is given more prominence, while in the last—in which the chorus is featured—the instrument is barely perceptible.

In the second movement, a sort of fantastic scherzo, there are many musical ideas of a genial character and others of the bizarre type. The third movement is spoken of as "supermundane" and takes some twenty minutes to be played. The belief of those who have already heard the Busoni concerto is that the most attractive, and what is likely to become the most popular movement, is the fourth. This is described as essentially Italian in spirit and highly colored, to the last degree. It has prompted the opinion that in this particular respect it may be classed with the efforts of such masters of orchestration as Richard Strauss and Berlioz.

"Only an idealist, like Busoni, could produce such a composition," is the declaration which has been made by a well-known European music critic, who is also responsible for the assertion that a thor-

oughly satisfactory production of the entire work may only be had under the most fortunate circumstances. It is believed that at the approaching performance to be given next month in Chicago, under the direction of Frederick Stock, by all those participating in the American premiere, including Busoni himself, at the piano, the artistic results will cause another high mark to be set opposite the musical achievements of this country.

NOT AN ENGLISHMAN SAYS MR. CUNNINGHAM

Noted Baritone Calls Attention to False Impression Entertained by Leading Music Critics

Claude Cunningham has suffered considerable inconvenience by reason of the persistent statement made by newspapers and individuals that he is an Englishman. It is evident that the data which is on file in newspaper offices contain this statement.

Mr. Cunningham is not an Englishman. He declares if he were he would be proud to say so, but he does not wish the public to force him to sail under colors which do not belong to his ship. His colors may not be superior—they may be merely different—but he wishes that difference understood, he contends.

The immediate cause of this protest is contained in a review of Mr. Cunningham's recital at Smith College, Northampton, written by Mr. Regal, of the *Springfield Republican*, which he begins by saying: "The baritone, Claude Cunningham, is an Englishman and primarily an oratorio singer of great excellence, as was quickly shown by his opening aria, 'Arm, Arm Ye Brave,' by Handel. He has a delightful voice which he uses most admirably, and the beautiful diction which one has come to expect from the best English singers." A number of years ago, when Mr. Cunningham first knew David Bispham, the latter remarked to a friend in the "green room," after a performance at Carnegie Hall, in which Mr. Cunningham had taken part, "Cunningham's speech and his diction in singing are so very excellent that I believe he must be an Englishman."

That Mr. Cunningham's enunciation and his conception of pure vocal sound generally are superior qualities in his art is a

well-known fact, but he is not the only American singer who has perfect diction. Unfortunately for Mr. Regal's data Mr. Cunningham is not one of the "best English singers" but one of the best American singers.

The general impression that Mr. Cunningham is an Englishman is especially strange, for the reason that he is probably the most thoroughly American of all American singers. His ancestors were Scotch and English and arrived in this country, near Jamestown, on the coast of Virginia, eleven years before New England's pride, the *Mayflower*, landed at Plymouth Rock, in 1620. Mr. Cunningham feels an especial pride in this fact and claims an especial right to be called an American. Mr. Cunningham's diction, as well as his enviable position in his profession from other standpoints, has been attained by much thought and hard work, and it is not fair to him to attribute any of his excellent qualities to geographical influences.

MR. EDDY HERE FOR XMAS

Organist Will Resume Successful Tour After Holidays

Clarence Eddy, the eminent concert organist, returned to New York this week from his long tour to spend the holidays, after which he will resume giving recitals throughout the country.

Mr. Eddy's decision to devote himself to concert work this season proved to be a wise one, judging from the interest displayed in his work wherever he played. It fell to his lot to dedicate a number of new organs, notably a \$20,000 instrument in Kansas City, and one in Houston, Tex. Press comments on this distinguished organist's recitals indicate a growing appreciation for this class of music and show that Mr. Eddy is to-day in his best form.

An incident of his tour was his narrow escape from death or serious injury in a railroad collision near Chicago on December 4. While the impact of the trains, on one of which Mr. Eddy was traveling, caused him only a slight injury, his trunk was delayed and he was obliged to appear before his audience in Houston in a traveling suit.

Mr. Eddy's next trip will take him as far as the Pacific Coast.

NICOLINE ZEDELER'S SUCCESS

Soloist with Sousa's Band Plays 125 Concerts in American Tour

That touring with an organization like Sousa's Band is not a pastime is shown by the fact that Nicoline Zedeler, the violin soloist, has, since the beginning of the tour in October, played at 125 concerts. When it is also taken into consideration that there are frequent changes of program one can realize the difficulties of the soloist.

Though this is the longest and most arduous tour ever undertaken by the band (it sails for England on a world tour on December 30), in spite of travel the soloists are proving themselves artists of exceptional ability, as may be seen from the enthusiastic criticisms received.

Of Miss Zedeler, Sol Marconou, in Cleveland, speaks of her clean-cut technique and sane interpretations; the Detroit writer says she captured her audience, and another Cleveland writer commends her technique and beautiful tone. Such comments as "the soloists are better than last year," "Miss Zedeler is a splendid artist," "her playing has all the elements of virtuosity," are frequent occurrences. That Miss Zedeler is achieving a success on her first American tour there is no doubt.

Scharwenka in Brooklyn

The second concert of the Philharmonic Trio, on December 17, at the Lecture Hall of the Brooklyn Academy was given in honor of Professor Xavier Scharwenka. A Trio in E Major, Mozart; Sonata for violin and piano, Franck, and six songs and a Trio in A Minor, by Scharwenka, made up the program.

It was refreshing to hear the César Franck Sonata, as played by Messrs. Martonné and Rihm, and the audience appreciated it thoroughly. The Scharwenka Trio is brilliant and powerful and its difficulties were overcome and its beauties well brought out by the performers. Professor Scharwenka did not play the piano part to the trio, but accompanied his interesting songs, which Mme. Rihm sang with excellent effect. All the performers were generously applauded, Professor Scharwenka especially. A reception and dinner at the Clarendon Hotel followed.

H. B. D.

Mr. Bagby's Musical Morning

Mme. Sembrich, Arthur Friedheim and Victor Herbert and his orchestra were the artists at A. M. Bagby's one huddled and eighty-fourth Musical Morning, December 19, at the Waldorf-Astoria, New York, and Frank La Forge was at the piano.

STILL SUPREME AS LISZT INTERPRETER

Arthur Friedheim Returns to New York Concert Stage After Many Years

After an absence of many years from the concert stage in New York, Arthur Friedheim returned to give a piano recital at Mendelssohn Hall on Saturday afternoon, December 17. Friedheim, aside from being one of the genuine remaining Liszt pupils, stands at the top as a Liszt interpreter, and in this capacity he won a veritable triumph at his recital. The program was as follows:

Liszt, Ballade in B Minor, "Will o' the Wisp" (Etude); Chopin, Twelve Preludes, C, G, B Minor, F Sharp Minor, A, B, C, Sharp Minor, F Sharp, B Flat Minor, G Minor, F, D Minor; Liszt, Sonata in B Minor; Chopin, Mazurka B Minor, Polonaise A Flat; Liszt, Mephisto Waltz, "Benediction de Dieu dans la solitude," Carneval de Pesth.

The construction of this program was a welcome change from the usual conventions and made it at once evident that the pianist was appearing primarily in his great rôle of Liszt interpreter.

Into the preliminary rumblings of the welcome Ballade in B Minor, the pianist plunged boldly, manifesting a mature and confident artistic power which let his hearers know that they would have something unequivocal, even if it did not coincide at every point with their own conception. The section of exquisite tenderness, one of the most truly beautiful lyric moments in all the writing of Liszt, the pianist played not so much with a sense of its emotional quality as with the intent of producing the most perfect possible bell-like tones over the pedal point which this passage inherits from that which precedes it. And very remarkable indeed was the pianist's management of his tone effects through his combined manipulation of pedal and touch. One missed passion in his reading of the Ballade, although there was much of both strength and quiet beauty in it.

Friedheim is a wizard with such dazzling filigree as the "Will o' the Wisp." His Chopin playing was excellent in so far as his powers of brilliance and bravura playing and of tone-color management were brought to the front, and less happy where the essential fragrance and tenderness of Chopin's genius required emphasis.

Prolonged development of a Liszt technic would seem to have rendered unattainable to the pianist expressional insight for Chopin at his Chopin-most. Among the preludes the F sharp was perhaps his best achievement. The running figure prelude in G and the little prelude in A somewhat missed fire.

It was in the huge Liszt sonata in B Minor that the pianist found the fullest expression of his powers. His performance of the work was nothing less than colossal. Particularly impressive was the pianist in his expression of the heaviness and fatfulness which constitute important elements of this work. Of the quality of tenderness expressed by Liszt Mr. Friedheim is a much more sympathetic exponent than of Chopin's tenderer aspects of feeling. The dramatic scheme of the Liszt work came plainly to the front as the pianist's conception revealed it. Its three chief motives seemed to speak unequivocally of fate, love and aspiration or faith. The pianist's interpretation was more visually than emotionally dramatic. Extraordinary massiveness, breadth and the finely worked out tonal effects noted before were the predominant characteristics of the sonata's performance.

The pianist fairly out-Paderewskied Paderewski in the virtuosity of his performance of the famous left-hand passage in the Chopin Polonaise. The "Benediction de Dieu dans la Solitude" was an interesting and novel feature on the program and contained moments of great beauty, although it degenerates at other moments almost into a salon piece. The brilliant "Carneval de Pesth" closed what was a truly remarkable performance of a remarkable program.

The insistent and enthusiastic applause was supplemented by many calls of "Bravo!" and the pianist was obliged to add encores. The audience was large.

Horatio Connell's Engagements

Horatio Connell, the basso, has been engaged to sing the bass part in the performance of Beethoven's Ninth Symphony, in Rochester, N. Y., with the New York Symphony Orchestra, on January 18. He will sing Beethoven's "An die Hoffnung" at the Beethoven concert to be given on January 15 by the same orchestra at the New Theater, New York.

LAPARRA'S "HABANERA" SUNG IN BOSTON

Opera by Composer of Twenty-five Tells Intensely Gloomy Tale of Fratricide and Its Tragic Consequences—Music Employed Strictly to Enhance Dramatic Situations—Spain the Scene of the Action—A Noteworthy Performance by the Boston Company

[Continued from page 1]

was on All Souls' Day that Laparra beheld a young girl, cloaked in black, with flowers in her arms, trying to stem the torrent of a crowd which poured from the Campo Santo at twilight. At another time, in Toledo, he was roused one night by the girls of the inn where he was staying, and he descended to the courtyard below, where three blind beggars were playing their guitars for the dance.

French historians tell these tales in good faith. Their authenticity may be open to question, but it is certain that Laparra sets before us, not the Spain of cheerful operatic tradition, with flaming mantillas, toradors, sombreros, etc., but the "black and white" Spain, as he says in his score, of to-day. First and foremost the composer insists upon the truthfulness of the stage settings. A harsh and rugged country, of black shadows, where the people are clothed poorly, usually in somber colors, and where, he believes, the soul of the populace is most completely expressed by the dance music.

Moreover, Laparra continues, this drama shall not be declaimed, or sung, in a large theater, à l'italien. If such a strange tale were to be told a friend, the raconteur would not shout or gesticulate, he would draw near and talk in a low voice. Similarly, the opera is to be sung in the ear of the audience. The stage decorations, such as they are, will be somber, in grays and browns and ochres, save for the initial scene, which is laid on a fête day. Even the crowd will not be excessively demonstrative, and as for the principal actors, particularly *Ramon*, their emotions will be most perceived in their faces.

Spanish Dance the Theme

In brief, this opera has for its theme, dramatic and musical, the Spanish dance after which it is named. *Ramon*, jealous of *Pedro*, who is about to marry *Pilar*, stabs his brother on a fête day while the tune of the Habanera is being played outside the inn where the tragedy occurs. As *Pedro* dies he tells his brother that in "one year less a day" his spirit will return, that then *Ramon* will recognize the sounds of the Habanera. The old blind father of *Ramon* and *Pedro* comes groping in, feels of the face of the murdered man, then smears the blood, according to Spanish custom, on the face of the unconfessed murderer, and makes *Ramon* swear, with blanched lips, that he will avenge the deed he himself has done.

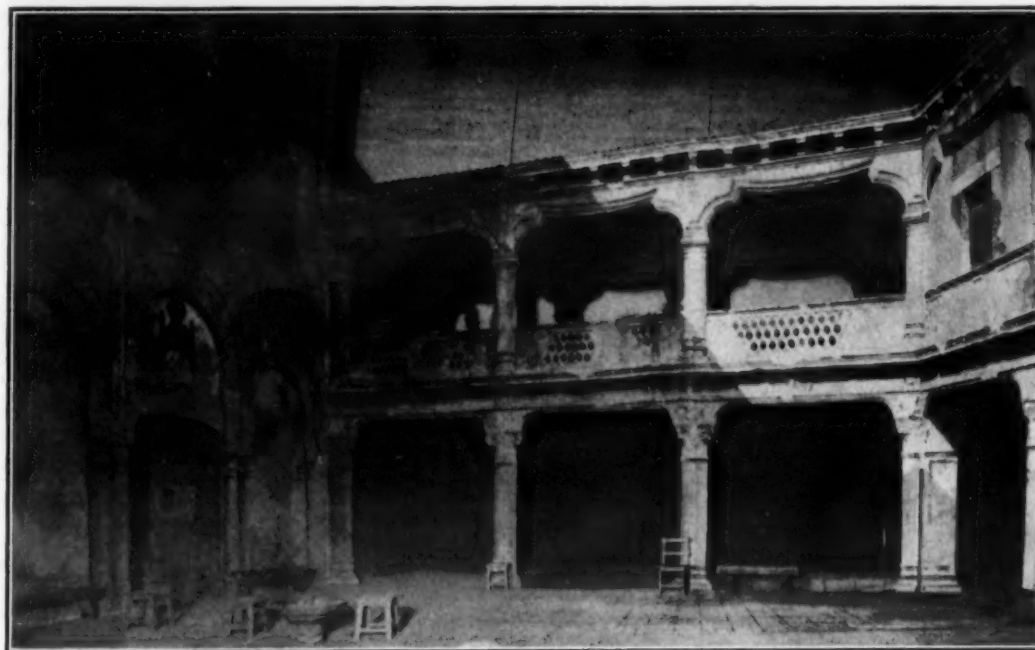
Act II shows the courtyard of the inn, under an Autumn moon. There are figures dimly seen in the background. In the balcony an Aragonian lover courts his mistress. *Ramon*, *Pilar* and the father sit brooding by the light of a brazier. *Ramon* reflects upon the passing of time. He asks *Pilar* how long it has been since his brother died. *Pilar*, who pities the haunted man, replies that it will have been just one year to-morrow, that then she and *Ramon* will go and scatter roses on the grave of *Pedro*, and from the grave will receive his benediction on their marriage. Afterward, says *Pilar*, they will go off to the Basque country, where *Ramon* will forget the tragedy which has made him so unhappy. Suddenly voices are heard outside calling for shelter. There are knocks on the door. *Ramon* will not have it opened, for he does not dare to think what may enter. Finally the door swings back and in troop three blind beggars, begging food and shelter. *Ramon* is comforted, when suddenly, to his horror, another figure with a guitar glides in, unseen by the others, and takes its stand by a pillar. The beggars, in gratitude for the hospitality extended them, promise to play for a dance. The group in the courtyard become all animation, and dispute as to the measure. It shall be a "chulo," a "tango," a "sevilliana." "No," some one cries, "the Habanera!" *Ramon* nearly loses his wits as the accursed tune is heard, and the ghost mocks him from the corner, calling "Ole" to mark the rhythm. The couples swing back and forth, twitting each other, and the scene is one of general merriment, while *Pilar*, as on the day of the fête, one year before, bids *Ramon* dismiss his gloom and recover his spirits in dancing with her.

Now the ghost speaks: "To-morrow you come to insult my tomb. If, then, you do not tell all to *Pilar* I shall take her to my grave with me." The curtain falls. The final act shows the cemetery. *Ramon* and *Pilar* are leaning over *Pedro's* grave. A funeral cortege, chanting, "Ergo sum," enters the graveyard. *Ramon* struggles to confess, "It was I—I—I—" but he cannot force the words from his lips. From under-

neath the ground somewhere comes another funeral song, mingling with the chant of the mourners, who slowly retreat, and this song has a terrible resemblance to the miserable tune of the Habanera. *Pilar* sinks down upon the tombstone, and finally lies there dead, "a little more somber than the night." The flames on the tombs rise higher, the wind increases, night falls and there is heard the persistent tolling of a passing bell. *Ramon* goes mad. He plucks an imaginary guitar, such as the ghost carried, and slinks off in the darkness.

The Entr'actes Effective

There is an orchestral prelude, devoted entirely to the main tune of the opera,



Stage Setting for Act I of Laparra's "La Habanera," Just Produced in Boston for First Time in America

now in the rhythm of the Malaguena, and a second tune, for the sake of contrast. There are several effective entr'actes, the first, between Acts I and II, of a very tragic character. The second and third come after the next act. The first is in a broad and effective version of the Habanera melody. The second is a curious intermezzo, described in the score as "A wretched night." The prelude has a curious explanatory note: "The gypsy girl, who had taken my hand and tried to subdue my eyes with hers, at first uttered a loud cry and then made a solemn, puzzling remark that seemed to foretell an evil end. I was afraid. A dreary fire was in the little room. From the dark suspicious door came cold blasts from Manzanares and San Isidoro, the city of the dead. Then the gypsy began to dance. Her dance seemed to draw little by little some invisible being who entered with the red splashes of sunset and sang a wild flamenco, while the nerve-fretting girl turned about and twisted as Life or as Death."

Each act is prefaced by some singular poetry. The prologue: "My hand is not white. Beware! An evil fate separates us. I go always in pursuit of her. She is the leaf; I am the wind" and, "A bride whose arms make eternal chains of love, whose eyes are so deep that only the pupils are seen." Act II: "Does the senorita wish to listen? My guitar has six strings; one laughs, four have a tender voice, and the lowest makes you afraid." Act III: "A hundred years can destroy my body; when my flesh will be devoured, the worms among my bones will still know that you were adored."

The opera was presented with this cast: *Pilar*, Fely Dereyne; *Une Fiancée* and *Une Fille*, Mme. Savage; *Ramon*, Mr. Blanchard; *Pedro*, Mr. Lassalle; *Le Vieux*, Mr. Mardones; *Premier Compère* and *Un Fiancé Aragonais*, Mr. Devaux; *Deuxième Compère* and *Deuxième Aveugle*, Mr. Stroesco; *Troisième Compère* and *Premier Aveugle*, Mr. Fornari; *Quatrième Compère* and *Un Madrilène*, Mr. Gantvoort; *Troisième Aveugle*, Mr. White; *Un Domestique*, Mr. Tavacchia; *Un Homme Entre Deux Âges*, Mr. Letol; *Un Jeune Homme*, Mr. Huddy; *Une Femme*, Miss Fisher.

Met with Favor

There was a large audience and every sign that the new work had met with favor. The principal actors and Mr. Caplet, who conducted in masterful fashion, were recalled after each act a number of times. Like Berlioz, Laparra has a highly developed pictorial sense and a true instinct for effect. He is, also, a man born to write for

the stage. His libretto is certainly extravagant and his lines incline to grandiloquent hyperbole, yet it may be said that they have much strength and much dramatic fitness, and that it some American composer should arise with an equally adaptable libretto there would be a far more promising outlook for American operas. There were many who saw in this outrageous tragedy only an addition to the publications of the Munroe Seaside Library, but that is hardly fair to the composer. The opera is far from a mere piece of bloodthirsty realism. It has many artistic qualities, some strong music and evidence of a still stronger talent, which will surely attain yet greater heights in the future. Laparra, "a dreamer, a realist and a romanticist," as some one described him, "holding at one time to Berlioz and Gova, to Charpentier and de Musset," has had the immense courage and conviction of his youthful ideas. Spain, the Spain of to-day, gripped him hard, and it seems that he had no recourse but to get rid of some of the impressions which crowded his consciousness by means of "La Habanera." If he had been older he would not, probably, have published this work,

and, if he had published it, it is probable, again, that he would not have been nearly as successful as he has been. Whatever may be said against his opera, it seems undeniable that it is a work of very genuine strength and individuality, having qualities not reproduced in other scores.

There are to be observed certain defects in the musical construction of certain situations, while, on the other hand, a very marked faculty for dramatization is everywhere evident. There is a saying, "The best style is no style." Similarly, as the result of a lack, perhaps, of transcendental technique, the composer writes with a simplicity, directness and vigor which are splendid and compelling. His orchestration, intentionally rough and savage in color and accent, is quite unique. Laparra has no course but to set down exactly what he wants to say, nothing more nor less, and he goes to the point with a directness and virility which will be the envy of many musicians before he dies.

I believe that I was not alone in finding in this opera high and stimulating qualities. "La Habanera" is a lurid but a spontaneous and telling composition. Its vitality is real, and, at the best moments, tremendous. Laparra thinks for the theater, in terms of substance and color and movement, and he never permits his music to do anything but enhance the situation. "La Habanera" may be described, perhaps, as a melodrama with incidental music. In the first act the scene on the stage is driven home relentlessly by means of the absolute contrast of the vulgar music of the fête, continuously dinning outside. This music is for the most part scored for brass and the shriller wind instruments, including the "gaitos," a sort of Spanish oboe, and the scale employed is most of the time a scale with a flattened seventh. Last season Victor Maurel was anxious to undertake the part of *Ramon*, on account of its psychological and dramatic possibilities. *Ramon*, in a brooding monologue, accompanied coarsely, ruthlessly, by the orchestra, immediately discloses himself and looms over the drama throughout.

The Music's Enhancement of Situation

It is in the second act that Laparra first shows unmistakably that he is more than a photographer of mere outward events. Nothing more truly suggestive of the shadows in the moonlit courtyard and the strange spell of the autumn night could well be imagined than the melancholy, monotonous preluding of the wind-instruments which seem to discourse as human voices of the darkness and the sorcery of the night. It takes scarcely four measures, after the two ominous entr'actes, to fix permanently

the key of the entire act, which, it seems to me, is planned with a master hand. The sound of the voices outside and the strange words break in with uncanny suggestion; and the knocks on the door sound terror. Perhaps here, for a moment, Laparra really does approach the methods of Maeterlinck, as he has been said to do. He handles his situation with fine reticence. The weeping tune of the Habanera is played, like a sort of undertone, not soft, not loud, but always there. The orchestra keeps down to one level, save very occasionally, when it flares up suddenly and violently, and dies down again as quickly—another nerve having been twitched, to vibrate through the rest of the scene. The dancers flit about like restless shadows. In the last act there are some touching phrases for *Pilar*, very simple, and very moving. As the wind rises the orchestra becomes agitated, and on a pulsing rhythm there is another broken version of the dance melody. The intention is obvious, but the effect is not less convincing. The very wind seems to carry the tune. Now Berlioz comes particularly to the front, as the sounds of the choruses mingle and the passing bell sounds ceaselessly reiterating two notes high in the scale, while the orchestra plays changing harmonies underneath. It is a highly modern and striking harmonic device. Berlioz accomplished a similar thing in his "Childe Harold" symphony, written in 1834.

This opera disturbed many by its gloom, but, as some one observed, there were those who were even perverse enough to be stimulated. It will have been given its second performance by the time that MUSICAL AMERICA receives this letter, and it is probable that at the third performance Maria Gay will appear as *Pilar*. Many thanks are due Mr. Russell and Mr. Caplet for producing such a vital and interesting composition for the first time in this country. Mr. Caplet, indeed, held the bridge, toward the last, when most of the artists would have given up through discouragement over difficulties and fears for the success of the piece. Mr. Caplet conducted a masterly performance and showed himself conclusively to be a musician of the highest rank. Indeed, the performance, as a whole, and remembering the insufficient opportunities for rehearsal, was a monument to the Boston Opera Company's achievements in everything essential to a fine production. The composer, as regarded scenic setting, etc., could not have desired more faithful representation of his thought. The first scene, the interior of a Spanish inn, once a fine castle, now damp and dilapidated; the second scene, a most poetic picture of a courtyard in the moonlight, the tone-values wonderfully arranged and carried out; the third act, in the cemetery—all deserved the highest praise. Such an opera must be given with perfection of detail, or else one does not hear it at all. There are a thousand details in "La Habanera" to a hundred in other operas, and not one of these details was ignored or slighted in the performance. Mr. Blanchard, as explained in another column, took the part of Mr. Baklanoff as *Ramon*, and made a very creditable and intelligent showing. Miss Dereyne was vivacious and characteristic as Laparra's maiden, in her joyous abandon in the fête scene, and her simplicity at the last. Mr. Lassalle made his effect as the ghost in Act II, and the small parts, as has been intimated, were admirably taken.

OLIN DOWNES.

Melba Sails for London

Mme. Nellie Melba sailed from New York for London on the *Mauretania* December 17. She said she was going to take a rest in accordance with the advice of her physician. While in London she will see Oscar Hammerstein. Coincidentally with Mme. Melba's departure the management of the Metropolitan Opera House gave out the following: "The management of the Metropolitan Opera Company takes occasion upon the departure for Europe of Mme. Melba to express deep regret that the distinguished prima donna was prevented by illness from appearing but twice this season at the Metropolitan Opera House."

Milan's Opera Season Begins

MILAN, Dec. 18.—The season at La Scala opens to-night with Wagner's "Siegfried," Giuseppe Borgate singing the title rôle, which he created for Italy a decade ago. Verdi's "Simon Boccanegra" is to be revived with Mattia Battistini in the principal rôle. Cimarosa's "Matrimonio Segreto," which was last given at La Scala in 1828, will also be revived, as will Dukas's "Ariane et Barbe Bleue" and Pacini's "Saffo," which was first produced in 1842 and which has not been given for over thirty years. Strauss's "Der Rosenkavalier" and Marchese Filiasi's "Fior de Neve" will be new offerings.

The song recital given by Nina Dimitrieff in New York, December 20, will be reviewed in MUSICAL AMERICA next week.

PASQUALE AMATO

Creates a New Role and Scores Another Triumph in Puccini's Latest Opera

New York Critics Pay High Tribute to Eminent Italian Baritone's Portrayal of *The Sheriff*, in "The Girl of the Golden West," at the Metropolitan Opera House, December 10, 1910

No less impressive was Mr. Amato in the finely portrayed character of **Sheriff Rance**. In make-up and deliberate actions he vividly suggested Frank Keenan, who was the sheriff in the original play. He wore frilled shirt, turnover cuffs and a plug hat of unknown age, and every gesture was weighted with deliberateness and coolness. He sang admirably, pleading when begging for Minnie's heart in the first act and making the dramatic moments ring with convincing force.—*Herald*.

Mr. Amato made a striking figure of **Rance**, the Sheriff. He denoted with admirable skill the nature of the man rigidly austere on the surface, burning with terrible passions within.—*Sun*.

Mr. Amato showed his versatility in his impersonation of **Jack Rance**, the Sheriff, whom he made a living figure. It had conventional traits, this darkly ruminating plotter, with his puffing cigar, his frequent pull at his cuffs and his lowering gaze; but he was a potent force in the drama.—*Times*.

Another splendid achievement was the **Jack Rance** of that rare baritone, Amato. It was almost if not quite as true to the intention of the author as the original impersonator of the part. I need only add that Amato was in glorious voice and sang with spirit.—*American*.



Pasquale Amato as "Jack Rance," the Sheriff

It was a triumph for Pasquale Amato. He added another superb operatic portrait to his gallery.—*Press*.

Mr. Amato sang superbly and dramatically. His **Sheriff Rance** was the best thing he has done here. Of course **Rance** is an actor-proof part. A man tall enough and slim enough, who can wear that striking costume, avoid gesticulation, and smoke many cheroots, is sure to make it tell. Mr. Amato did all of those things and still more. He was vital as well as picturesque.—*Globe*.

The splendid voice and large, generous, boyish utterance of M. Amato may have seemed out of place in so deliberate, so icy, so harsh a character as that of **Jack Rance**, but we cannot find it in us to blame him for having so fine and so warm-hearted a voice.—*Telegraph*.

But Amato, in his Edgar Poe make-up, after Frank Keenan, put the right note of strong humanity into even the villain of those days of promise in 1849. He sustained a sinister, domineering figure to the end.—*Evening Sun*.

It was Amato, however, who appealed to the house first of all, for he played the Sheriff, **Jack Rance**, splendidly, and smoked long cigars in the most nonchalant way, though they didn't interfere with his powerful and sonorous baritone. He was always in the picture.—*Evening Telegram*.

Amato as the Sheriff gave a picturesque and altogether interesting impersonation, in which his art and beautiful voice counted for their utmost.—*Evening Mail*.

Mr. Amato's Former Successes During His American Career Were Recorded by Leading Critics as Follows:

Of Amato as **Barnaba** it is almost impossible to speak too highly. His voice sounded superbly, his action was full of dramatic meaning and suggestion and his singing throughout the opera and especially in the "Barcarolla" was a model for variety of artistic resource combined with artistic repose and reticence.—*New York World*.

Mr. Amato was the **Barnaba**, and a superb one he was. His noble voice was poured with glorious sonority through every phase, and withal he sang both musically and dramatically.—*New York Sun*.

A new member of the company, M. Pasquale Amato, appeared for the

first time, taking the part of **Giorgio Germont** and made an uncommonly favorable impression through a fine baritone voice, finely controlled and artistically delivered and a dignified and finished style as an actor. He is plainly a valuable acquisition to the company.—*New York Times*.

There was in the cast a newcomer who deserves especial mention, Pasquale Amato. His voice may perhaps be best described as a baritone edition of Caruso's. He should be a most valuable addition to the Metropolitan forces.—*New York World*.

There was only one significant change in the cast of "Parsifal," and that one was calculated to excite cu-

riosity. An Italian singer essayed one of the most important rôles—that of **Amfortas**. It was Signor Amato, who has been generally recognized as the one really significant and valuable acquisition by the Metropolitan.—*New York Tribune*.

There was a new **Amfortas** in Pasquale Amato, who sang the rôle for the first time on any stage. Dramatically he gave a surprisingly good performance, and his beautiful voice has rarely been heard to better advantage.—*New York Times*.

His interpretation of **Amfortas** was a sincere and artistic effort. He sang the music with much beauty of tone and finish of phrase. On the whole

it was a deeply felt and honestly delivered reading of the part and added not a little to the great credit which this admirable singer has gained since he joined the Metropolitan forces.—*New York Sun*.

In der „Parsifal“ Vorstellung sang gestern zum erstenmal Herr Pasquale Amato den unglücklichen König Amfortas. Herr Amato hat sich in italienischen Opernpartien als Sänger von reichen Stimmmitteln, bedeutender Gesangkunst und hervorragendem schauspielerischen Können bemerkenswerthe Werthung verschafft. Es war daher wohl interessant, ihn in einer deutschen Partie zu hören. Herr Amato muß für die vortreffliche gefangliche Durchführung der Partie, sowie für die darstellerische Leistung, die innig, temperamentvoll, und gelegentlich impulsiv war, voll gelobt werden.

—*New Yorker Staats-Zeitung*.

Mr. Amato Was a Prominent Figure in the Paris Season of the Metropolitan Opera Company Last Spring and Has Become Very Popular as a Concert Artist in This Country and Europe



Dear MUSICAL AMERICA:

While neither the receipts nor the enthusiasm for the second performance of the "Girl of the Golden West" at the Metropolitan were as great as those of the premiere, still it must be admitted that additional evidence was found in an \$18,000 house and endless curtain calls for the principals and for Signor Puccini that the opera is destined to be the popular success that I prophesied, though the musicians and the critics, unquestionably, for some time will agree to disagree as to the character and value of the music.

So far, the general trend of critical opinion appears to be that the opera will not take rank as a musical composition with either "Bohème," "Tosca" or "Madama Butterfly." In my own opinion, I think it is too early to judge. Perhaps some of the critics have not yet sufficiently digested the score to understand its real worth. Personally I think it a masterpiece.

While the press is still sounding a chorus of approbation with regard to the production of this opera, the genius of Puccini, and is almost unanimous in congratulating the singers who took part in the performance, would it not be well to give a word of praise and hearty recognition to Gatti-Casazza, for it was through the production of one of Puccini's earliest works, "Le Villi," two seasons ago, for which Gatti-Casazza was very severely criticised, that he secured Puccini's promise to produce "The Girl of the Golden West" for the first time in this country.

He indeed would be a captious critic who would refuse to accord Josef Hofmann due meed of praise for the unsurpassed work he is doing this season and which comes as a culmination and climax to all the accomplishment that we know, from the time that he came over, a boy in knickerbockers, and made his debut, under the management of Henry Abbey, at the Metropolitan Opera House.

With all that may be said, however, for his marvelous pianism, his extraordinary command of the instrument—for he positively dominates it as few pianists ever have—with all his wonderful intellectual insight, his grace, the undoubted charm of his playing, his ability to work up to terrific climaxes, the poetic character of much of his interpretation, there still, to some of us, remains something which we can barely explain to ourselves, which inclines us to refuse to him the tribute which we have given, in times past, to Rubinstein, to Paderewski and even perhaps to some players who do not rank with them.

What is it? Is it that Josef Hofmann is at times given over much to violent contrasts and outbursts? That he misses that broad, middle ground between the high light and the deep shade, the portrayal of which, in all art forms, to many of us, displays the true artist, or, is it, perhaps, something in his psychological make-up that does not appeal to some? Is it that there are those who feel that he is a mighty mind rather than a great soul? Is it, perhaps, because of Josef Hofmann's wonderful intellectuality that he appeals so strongly to Mr. Henderson, the eminent critic of the *Sun*, who, in the very strenuousness of his admiration, feels embarrassed, lest he should go too far in his vocabulary of praise?

Josef Hofmann compels admiration and appreciation, but when you have gone from the concert hall to the street can you honestly say to yourself that you have been carried away and uplifted? Has he, perhaps, missed that touch of nature which makes the whole world kin?

At times he seems carried away by the exuberance of his own masterful technique, just as at times that inimitable conductor, Toscanini, seems carried away by the terrific dynamic force of his orchestra and

so drowns not only the singers but the chorus as well.

Hofmann, like nearly all the great pianists that I know, has developed a technique which is so remarkable that he is sometimes impelled to use a physical force on the instrument which the instrument was never calculated to stand. Here let me refer you to a point which was recently made, and well made, in your paper, namely, that these great artists are forcing the piano maker to voice the instrument to a point of brilliancy which, while it may aid the pianist to exploit his technical ability, unquestionably impairs the beauty of tone and particularly the singing quality of the instrument.

* * *

I notice that you made reference to the attempt of Mr. Gatti-Casazza to repress the claque at the Metropolitan Opera House, and I notice, also, that Constantino, the Spanish tenor, who has won such extraordinary success this season in Boston, has sued the *Transcript* in that city for accusing him of maintaining a claque of his own.

Constantino certainly does not need a claque, for the reason that he has been able to arouse even the cold Bostonians to the height of enthusiasm. Accustomed as he is to the adulation which the Latin people, especially those of South America, pay to the great tenor, it must be a little hard for him to sing to an audience, as he did not long ago with Melba at the Metropolitan Opera House, which, while demonstrative in its way, was not what he would call demonstrative.

In South America, where Constantino has sung again and again, the people smother the tenor they like with flowers, take the horses from his carriage and carry him back to his hotel in triumph, so that it is pretty hard for a man who has received such tributes to come to a place where the people, while perhaps just as sincere, are far from being so demonstrative in the expression of their appreciation.

Writing about clagues reminds me of a humorous incident which recently happened at the Metropolitan Opera House. The edict had gone forth that none of the singers must have any friends the expression of whose enthusiasm might extend beyond that of the audience.

The other night, when Jadlowker was singing in "Bohème," the gallery was not particularly demonstrative except at the beginning of the first act. Later on there was a sudden outburst of enthusiasm, caused by the terrific noise made by the two men up in a corner, which caused one old timer to exclaim: "What nonsense all this talk about suppressing the claque! Look at those two fellows over there—just hear the noise they are making!"

"Why," said another, "don't you know who that is? That's Caruso and Riccardo Martin applauding their brother artist."

And so it was. The two tenors, having been called for a rehearsal and the rehearsal not being ready, had climbed up to the gallery and were doing their best to rouse the "gods" to an appreciation of their brother artist's performance.

* * *

Referring to Jadlowker reminds me that I sat through a performance of "Faust" the other night, in which he appeared with Geraldine Farrar, Dinh Gilly and Rothier, the newly arrived French bass. I wanted to see how the old opera would affect me, with new principles, and how the performance, as a whole, would compare with those that I can remember many, many years ago. There was unquestioned improvement with regard to the scenery and the orchestra. Rothier, the *Mephisto*, gave a thoroughly adequate performance, on traditional lines. I scarcely think the press has done him justice. I would prefer not to say more until I have heard him in another rôle. Dinh Gilly, the baritone, will not make us forget such *Valentines* as Galliassi and Del Puente, of former years, yet he sings well. He was particularly effective in the dying scene. Geraldine Farrar will always be charming, but whether *Marguerite* is one of her best rôles is a question. Certainly, she does not follow tradition, but is, as she is always, her own sweet, individual self.

As for Jadlowker as *Faust*, I must confess a grievous disappointment, after I had heard him in "Bohème" and "Lohengrin." His performance seemed anemic and stilted. It lacked passion, which was surely inexcusable, with so charming a *Marguerite* as Miss Farrar. He ought to have been inspired.

I can't help feeling that had Riccardo Martin sung the rôle, as he has so often done, with success, it would have made the ensemble better, and I can't quite understand, except for reasons unknown to me, why Jadlowker is given a position of so much prominence, though I am ready to admit that he has a sweet voice and has greatly improved over his performances of last season.

Some of the lighting effects of the op-

era were not good, particularly the garden scene, where the red glare thrown on *Mephisto* was overpowering, while *Faust* and *Marguerite* were barely visible at the close of the act. But if I did not think the principals up to the mark of former years there was a row of lovely girls—a party of twelve—in front of me who were positively bathed in bliss!

Each had a piano score. It was all so new, so entrancing! They positively shivered when *Mephisto* took *Faust* "below." Did I not tell you a week or so ago that the critics should remember that there is always a generation coming up who hear "Trovatore," "Traviata," "Carmen," "Faust" for the first time, and that to them the old operas are new and a source of delight.

* * *

One of the opera artists who have been unhappy of late because they did not get as much chance to appear as they would like is our lovely and talented friend Mariska Aldrich. The other day, when she was bewailing her fate to a friend, the friend suggested that she go and see a Christian Scientist.

"How will Christian Science help me with Gatti-Casazza?" retorted the fair Mariska. "Try it," said her friend. So Mariska went to a Christian Scientist of eminence, who communed with himself and said: "Don't worry; you will sing on Saturday."

And she did.

Now what I want to know is, whether Gatti-Casazza received any peculiar telepathic communications about that time, or was the spirit of the late Mrs. Eddy working to help her disciples and those who consult them?

* * *

Riccardo Martin made a tremendous hit at the Metropolitan concert Sunday night and was called out nine times. Like all singers, he is very superstitious. He and Caruso travel a great deal together and compare signs, portents and omens! Martin told a friend of mine that he ascribes his success on Sunday night to the fact that his lucky number is 9 and that it came up twice, once when he lunched at Delmonico's, on Saturday, when his coat check was No. 9, then the night he sang was the 18th, which is twice 9. Finally he was called out just nine times!

Doesn't this beat Mariska Aldrich's Christian Science?

* * *

The capable and captious critic of the New York *Telegraph* gets gay with the writer of a certain article on Henry Hadley's Third Symphony—an advance article, not a criticism—in the Bulletin of the Symphony Society of New York, by which organization the symphony was recently given under Mr. Hadley's direction.

CHICAGO'S LEADING MALE CHORUS SINGS

Mendelssohn Club Opens Its Season Under Direction of Harrison Wild

CHICAGO, Dec. 19.—The Mendelssohn Club, enlisting sixty well-trained male voices under the direction of Harrison Wild, opened its concert season Thursday evening at Orchestra Hall, attracting a good sized audience.

Beethoven's "The Worship of God in Nature" was given with befitting dignity and breadth, and Kremser's simple and melodious composition, "In Winter," was exceedingly well done. In contrast to these was Arthur Foote's Irish Folk Song, which bears some general resemblance to Grieg's characteristic melodies. Its gentle melancholy has a curious refrain in pianissimo that was done with great delicacy in shading, so well done, indeed, that it was enthusiastically redemanded.

The chorus was advantageously heard in the difficult rhythms of Horatio Parker's "Blow Blow, Oh! Winter Wind," and was similarly successful in the fine modulation of Victor Harris's "In the Garden." One of the most worthy and ambitious offerings of the evening was Frank Van der Stucken's "Song of May."

"It Was a Lover and His Lass," "Captain, Oh! My Captain," were given with taste and accuracy by these singers. The finale of the evening was "The Nun of Nidaros." C. E. N.

The importance of being a foreigner with the Paris public is emphasized by a French critic who, praising the singing of Mlle. Nicot-Vauchelet, significantly remarks that "if she came from America or Russia she would have all Paris running to the Opéra Comique."

Now, it is all very well for these critical fellows to disagree. But let me see—was it not this same capable and captious critic who sauntered forth in search of Brigg Fair recently and met with a mishap? People who go to Brigg Fair should not throw briggbats.

To quote said gentleman of the *Telegraph*, "Those who are trained to choose their words and are accustomed to stand responsible for them cannot speak quite so recklessly."

I wonder if one could not extract a little pertinency from the asseveration that those who are trained to write criticisms and are accustomed to stand responsible for them should let their readers know correctly what composition it is that they heard. Besides, Mr. Wallace might not consider it a compliment to have his composition attributed to Mr. Delius.

Moreover, it was, after all, not the ideas of the writer of the Hadley article that the critic of the *Telegraph* was aiming his briggbats at, but his own briggbatty representation of them.

Oh, lovely Brigg! A briggbat come to justice. I thank thee, critic, for *Telegraphing* me that word.

* * *

Goritz, the great *Klingsor* of "Parsifal," has, I hear, composed a comic opera in German. Those who have seen the score speak of it in high terms. Goritz is a very talented man. He wrote a parody on "Salomé" which is said to be so humorous that it would make even a latter-day saint smile.

A very different personage, by the by, is the *Klingsor* of musical journalism. This gentleman, I believe, has recently gone to Paris—probably to raise the wind! One of his latest exploits shows what an inventive mind he has. Can you fancy him sitting in the room of a hotel, with stage accessories, in the way of bottles and boxes of cigars, awaiting the arrival of some foreign artist, ambitious to secure glory and revenue in the United States? Spread out before *Klingsor* are various musical papers, including your own. His method is to claim that all these papers are published by him; that he owns and controls them all, and that, consequently, the payment of a substantial sum to him, personally, will secure their influence. Of course he is careful to add that the artist, on his arrival in New York, will hear a different story.

If *Klingsor* conducted his manipulations and operations in London instead of in Paris and New York he could live free of cost and care.

Why?

Because they'd board him at the government expense! Your MEPHISTO.

BEETHOVEN PROGRAM MARKS ANNIVERSARY

Ernest Hutcheson Appears as Soloist with the Thomas Orchestra in Chicago

CHICAGO, Dec. 19.—The Theodore Thomas Orchestra gave its annual Beethoven program on Friday, the birthday of that composer, advancing three works representing the youthful, the middle and the final period of his marvelous activity.

The afternoon opened with the overture to "Fidelio," the fourth and final one that he penned for his only opera, and the heaviest task of the day was the Seventh Symphony. In this master work Director Stock conjured a wonderfully sympathetic reading from his players and invested the work with a charm that made it intensely vital and interesting. All of the movements were admirably differentiated and yet the bond of sympathy associating them was strongly sustained.

The soloist of the day was Ernest Hutcheson, the pianist, who elected to appear in the rarely heard Concerto in C Minor. This sound and seemingly simple work—Beethoven never allowed caprices of technique to obscure musical values—was a delight in tonality, strong and thoroughly musicianly in all of its phases. His reading pleased so well that he was recalled a number of times and finally responded with the Scherzo from the Sonata, op. 31. C. E. N.

"Sernirama," the first opera of a young Italian composer named Ottorino Respighi, has just made an extraordinary success in Bologna.

Rodolfo Ferrari, who spent one season at the Metropolitan, will conduct the Carnival Season of opera in Trieste.

PEOPLE'S SYMPHONY PERFORMS ABLY

An Interesting Program Well Given
Under Bâton of Con-
ductor Arens

An interesting program, and well given, was heard by the patrons of the People's Symphony Concerts, F. X. Arens, conductor, at Carnegie Hall, New York, Sunday afternoon, December 18. Willy Lamping, first 'cellist of the orchestra, and A. F. Thomas, bass baritone, were the soloists. The program was as follows:—

Massenet, overture, "Phèdre"; two numbers for 'cello, Dvôrák, "Waldesruhe," Popper, "Papillon," Willy Lamping, soloist; Goldmark, Symphony, "Rustic Wedding"; Gounod, Aria, "She Alone Charmeth My Sadness" (from "Queen of Sheba"), A. F. Thomas, soloist; Elgar, March, "Pomp and Circumstance."

Mr. Arens gave a vigorous and colorful reading of the Massenet overture, with touches of particular delicacy here and there.

Herr Lamping, the very able first 'cellist of the orchestra, put warmth and poetry into the quiet Dvôrák piece. His upper tones were clear and penetrating, and the lower ones rich and full. The piece, itself, while having quiet distinction, does not strike Dvôrák's highest level, or, does so, at least, only at moments. The 'cellist made the most of it, and his performance was much enjoyed. The familiar Popper piece was played with dash and style, and produced its usual effect upon the audience, who required the soloist to bow his acknowledgments many times.

Mr. Arens's reading of the always delightful Goldmark symphony gave genuine pleasure. He has a frank and genial way of conducting, a way of infusing a warmth and humanity into his interpretations which is felt by his audience at once. Mr. Arens makes his audience feel that he is playing for their pleasure, and his message carries clearly and directly. He put this spirit into his reading of the "Rustic Wedding," and gave the various movements with much sympathy. Particularly beautiful was the movement, "In the Garden," to the warm and colorful phrases of which he lent the utmost of his sympathetic interpretative powers.

Mr. Thomas revealed more of vocal than of dramatic power in his singing of the Gounod aria. He has a very big voice, vibrant, with power and quality in the upper register, and rich deep bass notes. When he brings enunciation and style up to the level of his sheer vocal qualities, his artistic power will be much enhanced. His singing gave pleasure to the audience.

A spirited reading of Elgar's noble march brought the excellent program to a close. A large and enthusiastic audience was present.

DEAN STANLEY PRAISES BONCI

U. of M. Director Commends Tenor's
Song Recital Work in Ann Arbor

That Alessandro Bonci is duplicating his New York success in his song recitals throughout this country is evinced by the enthusiastic critical reports which follow his every appearance. But this is further attested by enthusiastic letters from musicians of prominence, and such a letter is the following, from Dean Stanley of the University of Michigan:

I cannot deny myself the satisfaction and pleasure of informing you of the great success achieved by Signor Bonci, last evening, before an audience that overtaxed the seating capacity of University Hall. Were one inclined to feel some reservation with reference to the eulogies which have been accorded him so unreservedly by the press in general, and by the people, as well, such an impression would have been speedily removed by listening to the program sung last evening. To say that no greater master of bel canto has appeared in recent years is to repeat the judgment of the best and sanest of musical critics, of whom there are a few in this country, thank heaven. One of the distinguishing features of the concert was the delightful way in which he sang in English, and if a foreigner, to whom certain sounds of the English language must remain a sealed book, can give English songs in such an admirable style, one would feel like replying to the statement of many of our native singers, who say it is an impossibility to sing in English, as did Sydney Smith, who left his seat at the table and walked around with a lighted candle in his hand, to the other side of the table to "examine the bumps" of the man who protested that Shakespeare was no poet. We hope this will not be the last time that Signor Bonci will be heard in Ann Arbor, for such performances constitute invaluable assets in musical advancement.

Ashley Roppo for Worcester "Messiah"

Ashley Roppo, the basso, has been booked by Walter Anderson to appear with the Worcester Oratorio Society in "The Messiah" on December 20.

PUCCINI AT HOME

Charles Henry Meltzer Describes the Simple Life of the Italian
Composer at Torre del Lago—An Enthusiastic Huntsman—
His Opinion of Debussy and His Next Opera

By CHARLES HENRY MELTZER

GIACOMO PUCCINI, composer of "The Girl of the Golden West," is half sportsman, half musician. Those who have had the privilege of seeing him in his Summer home at Torre del Lago know that he is almost, if not quite, as much wrapped up in the amusements of a country gentleman as in his operas.

His father and his grandfather were musical. The lovely inspirations which one finds in "La Bohème," in "Manon Lescaut," in "Tosca," in "Madama Butterfly" and in "The Girl" he owes partly, at least, to his ancestors. His art he learned through his own efforts and from the example of two men of genius, Ponchielli, the creator of "La Gioconda," and Catalani, the unhappy inventor of "La Wally."

Four years ago, when, for the first time, Puccini visited America, I met him frequently. I stood in the wings with him at the Metropolitan Opera House while he was directing the production of his "Madama Butterfly." I heard him on one memorable night play the piano accompaniment to the first act of his delightful "La Bohème." I wrote the address which was delivered in his honor at the farewell supper which he attended at the Metropolitan.

Later, about two years ago, I was fortunate enough to visit him in Italy, at Torre del Lago, a village near the coast of the Ligurian Sea, within sight of Pisa. There he lives simply, close to primitive pine woods still infested by wild boars. His house, which, like its owner, impresses one by its plain, unpretentious character, stands on the edge of a small lake which the composer leases. Beyond, in the still glare of the Italian sky, rise the ramparts of the Apennines. It was at Torre del Lago that Puccini composed most of "The Girl." So like to many Southern California scenes were his surroundings at the time that, as he told me lately, he found it comparatively easy to imagine the Sierras amid which the exciting episodes in his latest opera all occur.

At Torre del Lago I found Puccini waiting for me. A ruddy, thickset but well favored man, then on the border of the fifties, with a broad forehead, pleasant eyes, dark hair and a moustache which many a New York policeman could not boast. He welcomed me without ceremony in his living room. According to his wont, when he is not in Milan—his city home—he was dressed carelessly in a cheap Khaki shooting suit. Before he told me about the first act of "The Girl," which he had just completed, he introduced me to his wife, a handsome and unsophisticated woman; his daughter, and one of his librettists, Guelfo Civinini, who was visiting him. Then, with more pride than he displayed in talking about his operas, he led me into an adjoining room and showed me a whole ar-

senal of guns—fowling pieces, repeating rifles and Winchesters. He also made me acquainted with his orchard, a wild garden filled with the most luscious fruit, and invited me to go duck shooting with him on his lake that night.

"Yonder," said Puccini, pointing across the lake, "is the village in which Ouida, the English novelist, died wretchedly. I did not know that she was living there till all was over."

And then, having done the honors of his country house, he seated himself at his piano and played to me what he had written of his latest work. Once, I remember, he stopped to open the score of Debussy's "Pelléas et Mélisande," which was lying on the piano, and to call my attention to the analogies (which the American critics have since noticed) between some of his harmonies and progressions and those of the distinguished French composer.

"But," he explained, "I had invented mine before I had heard a note of Debussy's music."

We talked much of the movement which Debussy had fathered. Puccini professed a deep admiration for the Frenchman, though he deplored what he believed to be his want of melody.

"To me," he added, "music without melody means little." And, answering my suggestion that Debussy perhaps wished to make his melody subordinate to his harmony, he protested that composers who had really the melodic gift could never hide it. For Wagner, as it seemed, he had only a qualified liking. He assured me that, after listening to an act or two of Wagner's music-dramas, he grew tired. One could not absorb music indefinitely. At all events, he could not.

The first and most important inspiration of Puccini, as he has often said to me, lies in humanity. The emotions, joy and sorrow, hate and love, of human beings are the themes which he prefers to illustrate. Dreams and vague idyls do not charm his muse. He is a realist.

And, just because "The Girl" is very human, he looks forward without fear to the approaching production of that work in Italy. On his return to Europe he will settle down, after a short tour in the Abruzzi, to the invention of another opera. He will write it, as he writes everything, without haste, when the mood comes to him. During his stay here he has seen nothing on our stage which seems to have pleased him. He has confided to me that he will probably devote his coming opera to some Dutch tale or Dutch drama. The sluggish streams, the quiet life, the windmills, the plain life of quaint old Holland have always attracted him. If he comes back to us three years or so from now, as is possible, he may bring with him a "Girl of the Zuyder See."

color and fire in Grieg's work, and with the appropriate grayness of tone and bigness of grasp in the Brahms sonata. The slow movement of this great composition was especially impressive. Nor was the audience slow to applaud the manner, if not the matter, of Saint-Saëns's Gallic creation.

O. D.

JANPOLSKI LAUDS MALE CHOIR

Declares Hartford Chorus the Best He
Has Heard in America So Far

"America has few really excellent male choruses," declared Albert Janpolski, the Russian baritone, just returned from a New England concert tour, "but there is one that is worthy of the name, and that is Ralph Baldwin's Hartford male choir. Abroad, and especially in Russia, there are many male choruses of excellence, but here they are rare. But this Hartford chorus is a pleasure to listen to. Its shading from pianissimo to fortissimo, its phrasing and tone, the balance of parts, are all they should be, and more. Mr. Baldwin deserves the highest praise."

Mr. Janpolski, himself, seemed to impress his audience at this same concert with much the same effect, for he received unstinted commendation for his work. His voice, a mellow baritone with an almost tenor range, was most effective, and especially so in a group of Russian folk-songs. In these he faithfully portrayed the melancholy, the passionate emotion of the Russian peasant. In his other selections he was quite as happy and his audience recognized this and gave many recalls.

BUFFALO CHORUS IN SPIRITED CONCERT

Mme. Ricardo Assists Orpheus
Society—Von Warlich and
Local Artists Heard

BUFFALO, N. Y., Dec. 19.—The local music season of 1910 is practically finished and it has been a most brilliant and successful one. On December 5, in Convention Hall, the Orpheus Society gave the first concert of the scheduled three. This society is particularly fortunate in having so fine a musician as Julius Lange for its leader. The work of the chorus under his direction has steadily increased in excellence and the singing at this concert was quite the best that has ever been done by this body. One especially fine number sung by the chorus was an arrangement made by Director Lange of Schubert's "Valse Nobless." The soloist of the evening was Mme. Gracia Ricardo, who sang for the first time in Buffalo. She displayed a soprano voice of lovely quality and she sang with refinement of style. She was heartily applauded and gave several encore numbers.

On Wednesday evening, December 7, in Convention Hall, under the local management of Mrs. Mai Davis Smith, the New York Philharmonic Orchestra, under the direction of Gustav Mahler, played before an audience that packed the hall to the doors. It was the first time this organization had played in Buffalo, and it may be sure of a hearty welcome when it comes here again. Mr. Mahler will long be remembered by the people who had the good fortune to see him conduct his fine body of players as a leader of tremendous force and magnetism.

Thursday evening, in Æolian Hall, the Ball-Gould String Quartet, assisted by Mme. Blaauw at the piano, gave a concert which was greatly enjoyed by the large audience present. Mme. Blaauw gave splendid support to the players in the Arensky number, which was one of the program gems.

Monday evening, December 12, H. Tracy Balcom, assisted by Frank Riley, baritone, gave a recital of pianola and Æolian organ numbers in Æolian Hall. Mr. Balcom played some interesting selections, and gave Mr. Riley fine support in the song accompaniments. Mr. Riley was in splendid voice, and both he and Mr. Balcom were heartily applauded and compelled to give encores.

Wednesday evening December 14, Mrs. Mai Davis Smith presented Reinhold von Warlich in a song recital at the Twentieth Century Club Hall. Mr. von Warlich having been called Dr. Wüllner's successor, there was much curiosity to hear him. He made a distinctly favorable impression on his audience, and gave a program of refreshingly unhackneyed numbers. Uda Waldrop at the piano gave marked evidence of his fitness to be ranked as a great accompanist.

The free organ concerts given by the city in Convention Hall each Sunday afternoon have been largely attended. Several well-known organists have played at these concerts, among them Clarence Eddy. Sunday, December 18, William C. Carl gave an unusually fine number of organ selections, and was enthusiastically received. Mr. Carl is a great favorite in Buffalo. Frank Riley, baritone, was the assisting soloist at this concert, and sang his allotted numbers in fine style.

December 8 Salomea Jerge, one of Buffalo's young and promising singers, made her debut at the Twentieth Century Hall, assisted by the Ball-Gould Quartet.

Saturday afternoon, December 17, the Ball-Gould Quartet, assisted by Mme. Blaauw at the piano, gave an interesting program, under the auspices of the Chromatic Club. Interspersing the work of the quartet, some charming choruses were sung by several of the club members, and Mrs. Henry Weld Newton and Mrs. Harry House Griffin sang three Schumann duets most artistically. F. H. H.

Two Concerts by Sara Gurowitsch.

Sara Gurowitsch, the 'cellist, played recently at the concert of the Orpheus Club in Montreal, Canada, and also on December 16, in Jersey City, N. J., at a benefit concert in Elks' Hall. On both occasions she gave an andante from Gluck's "Orfeo," Davidow's "Am Springbrunnen" and several other pieces.

WANTED

At once, a voice teacher and singer, soprano or tenor of recognized ability; salary good. Lawrence Conservatory of Music, Appleton, Wisconsin; William Harper, Dean.

BUSONI AT THE KEYBOARD

August Spanuth Gives an Interesting Word-Picture of the Noted Pianist's Recent Berlin Recital

"WHENEVER Busoni announces a piano recital, even many a veteran, who has long since tired of public musical performances, prepares for a visit to the concert room—thus it came that Busoni played his last recital again before a parterre of pianists old and young, of maidens and youths who aspire for pianistic honors, of musical gourmets of all descriptions and of critics, who had sharpened both ear and pencil," writes August Spanuth in *Die Signale*.

"One may well offer something extraordinary to so extraordinary an audience, and the more so if one's name should be Busoni—and the critic is best able to keep out of trouble by resorting for the nonce to the extraordinary as well, in declaring that 'there is nothing to criticise.'"

"Busoni has raised pianism—*sit venia verbo*—to such giddy heights that even experienced musicians, without field-glasses, are hardly able to clearly see what he is doing up there. When he plays the four Chopin Ballads, and the Chopin admirer listens for minutes without recognizing the well-known tone pictures, the admirer in his innocence is quite justified in asking whether Chopin is not after all greater than Busoni, and thus is entitled to be protected

after truth believing Busoni to be infallible, must gain the conviction that Chopin must be played as Busoni does and not in any other way. How would it be to ask him whether this is not likely to harm and create confusion in the young minds? Just take the coda of the F Minor Ballad—unless one has heard it with one's own ears, one cannot believe that ten human fingers are capable of creating such a tempo. But with such rapid tearing past, even he who knoweth every single note well is not able to discern the correct scheme, and much less able to obtain the plastic impression, which, after all is said and done, should be demanded first of all, of all reproducing artists.

"But stop, lest even these reflections should be regarded as criticism!"

"Busoni's Beethoven playing is not nearly well enough understood. He is indeed a master among masters of the keyboard who is able to lend such vivid and spiritual range coloring to the long-drawn adagio of the Hammerklavier sonata; this adagio, which in the hands of most pianists is extremely boring. And then the sunlight clearness of the complicated fugue—there again rapidity without example was brought into play, so that one felt an attack of giddiness approaching, as the very theme was being given out; but here, on the other hand, the clearness of the plastic picture was not lost for one single moment. Most Beethovenians probably prefer the first movement played somewhat slower than the composer's marks indicate, whereas Busoni took it at an even faster tempo. It is really an exception if any composer lays down the tempo of his own compositions correctly. This is quite feasible, for the mere intention to mark a mechanical tempo indicates a preoccupation of mind, as it must interfere with the spontaneity of the rhythmic sense. A spectral lustre was given to the scherzo by Busoni's prestissimo, which surpasses the prestissimo of all others. All in all, with the exception of the first movement, the playing of Opus 106 was nothing less than a revelation.

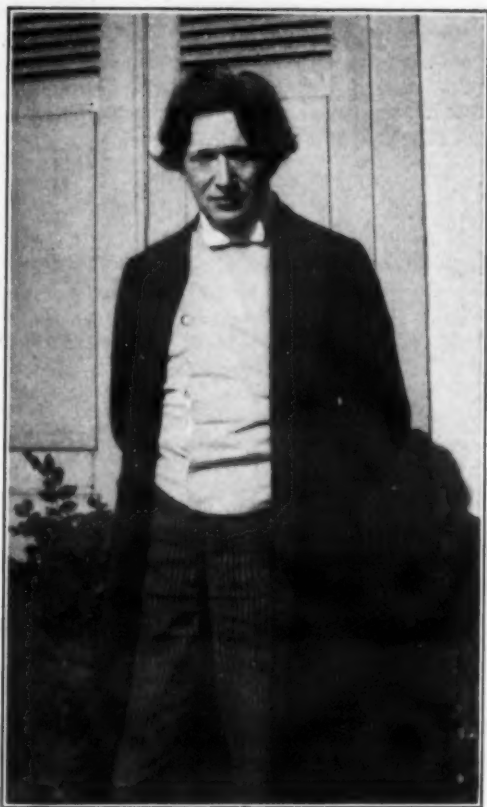
"In Liszt's 'Don Juan Phantasie,' the admired one showed himself as a real demon of the pianoforte. Is it possible that there are still musicians in existence who really could wish to deny the congeniality of this Liszt arrangement?"

"Busoni then presented one of his own compositions 'A Sonatine.' Certainly this description has not been selected without real justification, but probably also not without a slight ironical undercurrent of thought. 'A Sonatine' means a piece for beginners, and in this Sonatine the composer may have regarded himself as the beginner or founder of a new system of harmonies. One imagines to hear expressed by it Busoni's longing for thirds.

"Busoni is a revolutionist, and in the piano playing world, we have but one of his kind."

Definition of a Musician

In a symposium in which the *Musical Herald*, of London, sought the opinion of its readers as to the best definition of "A Musician," the following was one of many contributions submitted: "A Musician—A creature in a world of its own, without nationality or time. Often a bundle of nerves



A New Snapshot of Ferruccio Busoni, the Pianist, Who Sails This Week for America

against the paroxysm of rapidity. But the question is foolish, since Chopin is dead and Busoni is very much alive, and, as it happens, the living are always right. Maybe an appeal to Busoni's kind heart would help. For he is really kind-hearted, and always ready to do what he can when art is concerned. How would it do to present to him the fact that just the very students, the young folk ready to be impressed, crowd his recitals? And that these seekers

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Vienna is soon to hear Jean Louis Nicod's extraordinary "Gloria" Symphony for the first time.

Marie Deutscher, Violinist, in Brooklyn Concert

Marie Deutscher, a talented young violinist, was heard in a concert at the Brooklyn Academy of Music on December 7. Miss Deutscher's powers have not yet reached their fullest development, but she has a good technic and considerable insight into the poetic values of the music she plays, and there can be little doubt that her art will ripen in a manner to place her among the most talented violinists of the day. She played a Bruch concerto, a Vieuxtemps "Fantasia," Massenet's "Méditation," the Gounod-Allard "Faust" fantasy and Bohm's "The Bee." Her tone was rich and sonorous, her bowing free and elastic, and her precision worthy of high praise.

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AMADEO BASSI

ESTABLISHED AT ONCE AS A FAVORITE TENOR IN CHICAGO

SOME NEWSPAPER EXCERPTS IN EVIDENCE:

"AIDA"

If the Chicago Opera Company has many tenors whose art is as fine and whose voice is as sonorous as that of M. Bassi it may, indeed, be counted among the lucky organizations of the earth. Good tenors are almost as extinct as the do-do. When Mr. Russell, of the Boston Opera, came with his company to Chicago last season he told a harrowing tale of the almost insufferable difficulty of discovering tenors for his troupe. Mr. Dippel has evidently been more fortunate, if Bassi is a sample of the vocalists whose voices have yet to be set forth.

Mr. Bassi is a tenor of the robust school. The soothing lyricism of such a singer as Mr. Bonci is not his to command, but the voice, big and thrilling, is on occasions colored with softer tints. His first opportunity came, as it comes to all tenors who sing the tuneful measures of "Aida," in the "Celeste Aida" of the opening act. This number, the most difficult in the work, and one of the most difficult in all the range of opera, was excellently done. It would, perhaps, have been further improved by a larger installment of that more luscious quality of lyrical tone previously referred to, but Mr. Bassi did admirable things with the air, and brought out his high note at the end with the ringing sonority beloved of opera audiences.

In the scene at the gate before Thebes the tenor presented a charming picture as he appeared in his panoply, a flaming sun of burnished brass behind his head and a scintillating coat of mail upon his breast.—*Record-Herald*.

The tenor Amadeo Bassi came as a delightful surprise. The boyish freshness of his voice gave little hint at first of the resources it developed as the evening progressed. It met each demand as climax after climax was passed without effort, with its same youthful freshness unimpaired and its sympathy and warmth of tone unmarred by any indication of effort. He is quite the most comfortable tenor who has recently interpreted this trying rôle and he came in for a large share of the approval of the public.—*Chicago Tribune*.

But it remained for Amadeo Bassi to rouse his auditors to the realization that they were listening to a performance far above the ordinary. His "Celeste Aida" was voiced with beautiful tone; his style was sincere and distinguished by good taste; his effective rendering of the great favorite created between the company and the audience a feeling of sympathy to replace the apprehension natural to such functions.—*Inter-Ocean*.

Amadeo Bassi has a surprisingly good voice, with plenty of youthful enthusiasm to back it and a smile that will never down, even in his sterner moments. He surprised and gratified as Rhadames and shared honors with his towering associates.—*Daily News*.

It would be an extremely accomplished artist who could have improved on Bassi's portrayal of the unhappy Rhadames. It would be difficult to find an artist who combines singing and acting in such a uniform degree of excellence. Moreover, and this is no small matter in making the rôle enjoyable, he looked the part. The great solo of the part "Celeste Aida" comes early in the first act. There is no doubt, however, that Bassi in this



—Photo by Matsene, Chicago

AMADEO BASSI

one song effectively dispelled any doubts as to his ability. It was very nobly sung, and the rest of the rôle was performed even better. Bassi has a very winning smile in acknowledging applause, so winning, in fact, that one member of the audience was heard to declare that it should have been given to a prima donna and not wasted on a mere man. Be that as it may, there was occasion for it to be much in evidence during the evening, and Bassi may be declared to have scored a real success.—*Chicago Journal*.

"MADAME BUTTERFLY"

In the rôle of Pinkerton Mr. Bassi made a further addition to his versatile efforts. He sang the music with some charm of voice, but in the love songs of the first act—and all his most important opportunities occur in this—he appeared to be suffering from an antipathy to the tender passion, which emotion, absurdly hackneyed as it is, is not without its value to the interpreters of opera.—*Record-Herald*.

Amadeo Bassi appeared as Pinkerton, and to him goes the credit of thoughtful preparation. The new tenor proves himself to be a dependable member of the company. In the rôle of Suzuki was Giuseppina Giaconia, who rendered worthy assistance to the other principals.—*Daily News*.

"PAGLIACCI"

Sharing the honors with Sammarco was Amadeo Bassi in the rôle of Canio. Here again was a great treat in singing. In fact, his performance of the "Lament" at the end of the first act was more than singing. It was an expression of the living, suffering man, in so far as operatic

singing can express life. An opera is a highly artificial medium, but Bassi comes near to defying its limitations.—*Daily News*.

Mrs. Osborn-Hannah repeated her success of Saturday evening in the rôle of Nedda, and Mr. Bassi's singing of the "Ridi Pagliacci" again made a splendid climax and earned him many recalls. This able young tenor promises to be one of the most attractive and popular artists of the company. The youthful freshness of his voice, that impressed so favorably on the opening evening, is by no means the only quality of his art that recommends him to the affections of the public. He has that marked dramatic talent which is so frequently the heritage of Italian blood, and his pleasing personality will make him many friends.—*Chicago Tribune*.

"TOSCA"

The Cavaradossi of Amadeo Bassi was a good performance, although not at all the equal of his Canio in "Pagliacci." But his great, warm tenor voice charmed last evening whenever there was a chance for him to sing a little connected phrase; his acting, especially in the second act, was commendable.—*Inter-Ocean*.

There should be a special word about the stage setting of the second act, which was of great beauty—just such a room as we have seen in the Farnese Palace, complete in all its appointments. Also the last act, where both Miss Korolowicz and Mr. Bassi reached the highest point in dramatic singing that they have either of them touched this season, and they have already reached high.—*Chicago Examiner*.

Cavaradossi has had rather short shrift in the past as to tenors, but last night Mr. Bassi was cast for the part and did it well. He has youth and the freshness of it about his action and his voice. He throws himself into all he does and proves again the truth that there is peculiar charm about the earnestness of the man who is making his reputation and has still the joy of success undimmed by too much past glory. He has won his spurs, but not so long ago that he has grown tired of them, so he gives his whole self to his audience, and they respond to him. The second act he played with more complete realization of its dramatic possibilities than any we have seen here.—*Chicago Evening Post*.

"LA BOHÈME"

Rodolfo gives a man a chance to sing if it be in him, which Mr. Bassi did in most enjoyable fashion. His "account" in the first act he did so well, with such beauty of tone, so much intensity, including the high C, that the audience tried to have him repeat it, and in the third act his voice was fine. There is an earnestness in what he does; he puts himself so completely into the part that he makes himself a sympathetic personality to his hearers.—*Evening Post*.

Amadeo Bassi's singing of the music of Rodolfo was one of the best things which so far he has done. He permitted the belief that the tenor is of all Mr. Dippel's collection the most useful and the most versatile. It certainly brought much pleasure to the ear; for he is in possession of a voice of no little charm and he uses it with uncommon effectiveness. His recital in the first act brought rapturous applause.—*Record-Herald*.

"La Bohème," in which Mme. Melba elected to return to the plaudits of her friends in this city, was interesting last evening mainly by reason of the function and the work of Amadeo Bassi in the rôle of Rodolfo. The good opinion recorded of this singer earlier in the season finds justification with almost every performance.—*Inter-Ocean*.

Last evening as Rodolfo, his real calibre could be gauged and he was more than equal to the rôle. He is young and has certain humorous vein in his depiction of the poet which appeals to us. He is suave and gentle and as for his singing of the music it is much more within the range of his voice. He gave the Narrative in the first act with vocal charm and in the act at the barrier he sang with feeling and warmth. He dresses the rôle in an unconventional manner and he makes a very good appearance in this care-free character of Bohemia.—*Examiner*.

The most important manifestation of the new dispensation was vested in Amadeo Bassi, the young tenor, who gave a new and valuable vocalization as well as surprising histrionism to the part of Rodolfo, making it easily the best thing that has marked his surprising progress this season. He revealed his power in the recital of the first act and built upon this foundation with a subtlety and power that was surprising, compassing the difficulties of the last act with a fervor that was impressive.—*Daily News*.

ECHOES OF MUSIC ABROAD

Munich Conductor to Succeed Karl Muck in Berlin—Ludwig Wüllner Wins His Suit Against Berlin Society of Music Lovers—French Deputy Protests Against Salaries Paid to Mary Garden and Other Visitors at Paris Opéra—German Pianist Runs Foul of Russian Police

EUROPE'S education upwards to American standards of remuneration goes on apace. If Arthur Nikisch succeeds in securing his release from the contracts that bind him to Leipzig and Berlin, in order to be free to join hands with Hans Gregor at the Vienna Court Opera, the Vienna Intendence will have a lump sum of \$20,000 to begin with at the top in its annual disbursements. Gregor as director and Nikisch as conductor-in-chief are to receive a yearly salary of \$10,000 each, and with Nikisch it is to be a life guarantee. But the coveted liberty to take possession of so comfortable a nest is not by any means assured Mr. Nikisch as yet.

Times have changed, it seems, if only temporarily, and conductors have the spotlight all to themselves for the moment, while ebulliently temperamental prima donnas have been pushed back into the shadows of the wings. When Dr. Karl Muck declined to renew his contract with the Berlin Royal Opera from 1912 on and it was announced that in that year he will come back to Boston to take charge once more of the orchestra Max Fiedler is holding in trust for him the Berlin powers that be began to scan the field for a possible successor. The choice has fallen upon a Munich conductor, Fritz Cortolezi, and he and Leo Blech will share the chief burden of responsibility for the actual musical results at the Kaiser's institution.

WULLNER vs. the Berlin Society of Music Lovers! The decision of the Berlin *Kammergericht* in favor of Dr. Ludwig Wüllner in the suit brought by the German baritone against an organization that tried to evade its contractual obligations has revived interest in a dispute that dates back over two years. The Society of Music Lovers of the German capital had engaged Wüllner as singer, actor and director for a stage performance of Berlioz's "Lelio," when, at the last moment, it was found that it would be impossible to provide the scenic accessories, and Wüllner thereupon was requested to appear only as a reader.

The singer telegraphed back a refusal to comply and at the same time demanded the payment of his fee. This the society, on its part, refused. Wüllner promptly instituted a suit in the lower courts, which, however, decided against him, maintaining that by declining to appear under the changed conditions he had voluntarily withdrawn from his contract. Now, after two years, the Court of Appeals has reversed that judgment and cleared Wüllner of all obligations as far as the contract was concerned, because of the society's later proposals.

THE organized protest made by the younger school of French composers against extending the hospitality of the National Opéra and the Opéra Comique so freely to the opera-makers of other countries is to be followed by official disapproval of the present system of engaging songbirds of passage in the Spring and Autumn, if Georges Berry succeeds in persuading the Chamber of Deputies to endorse his objections. In the recent discussion of the Fine Arts budget M. Berry inveighed against the custom of engaging at the Opéra "certain great foreign artists" who receive higher salaries than are paid to native French singers.

Verily, Paris appears to be deliberately courting retrogression. Just at a time when she is beginning to justify being ranked among the really cosmopolitan opera centers she suddenly becomes panic-stricken for the welfare of her home products, lest they be lost in the shuffle of competition with the outside world.

Le Monde Musical replies to M. Berry's criticism of the honorarium paid to foreign artists with the observation that if they are paid more it is doubtless for the very good reason that their talent is infinitely superior to that of the native competitors.

"Miss Garden, who receives \$1,600 a month, and Mme. Kousnietzoff, who is paid \$200 a performance, draw far less heavily upon the financial resources of the Opéra than a goodly number of mediocre singers, or merely honorary members of the com-

great composers and all the great interpreters, without distinction of school or nationality. The repertoire, necessarily very limited at the Opéra, very soon becomes monotonous if it is always interpreted by the same artists.

"It is necessary, it is indispensable, that from time to time a Renaud, a Van Dyck, a Caruso, a Chaliapine, a Garden, a Litvinne or a Kousnietzoff should lend the potency of his or her personal art to the performances. We could even wish that this policy be extended to conductors, so that we might see now and again a Richter, a Mottl, a Weingartner or a Toscanini at the helm.

"It would be unworthy of France to reduce questions of art to questions of nationality. The most effectual way for French artists to combat foreign artists is to develop as much talent as the visitors possess.

"It is only right and fitting to add that Mary Garden, whose talent was formed and developed in France, has been the foremost propagandist of the French repertoire in the United States. She it is who has cre-

with the Russian customs officials that would have been galling in the extreme had it not been for its press-agenting values. Now word comes from Moscow of a piano recital that Gottfried Galston gave there last month under peculiar difficulties.

Galston had arranged to hold his concert on November 22, but when that turned out to be the day of Tolstoy's funeral he decided to postpone his appearance. But here he ran foul of the Moscow Chief of Police. Postpone a concert for a Tolstoy's funeral? Heaven forbid! A man such as Tolstoy is simply ignored by order of the higher powers that be. Not to be wanting entirely, however, in respect for the idol of his public, Galston then began his program with Chopin's Funeral March, which the audience listened to standing. But this was not to be tolerated either. When a pause came between two of the program groups the pompous police official went around to the artists' room, where, brutally inconsiderate of the nerves and susceptibility of the artist temperament, he drew up a long and circumstantial protocol against a proceeding in such utter disregard of police sanction. At the same time a company of armed Cossacks were stationed in and around the concert hall. The only wonder is that they did not wind up by sentencing the luckless young pianist to ten years' penal servitude in Siberia!

BY the time the French critics have finished pasting such labels as "frenzied Debussy," "one long paroxysm of dissonance," "one unrelieved discord from beginning to end" and others similarly commendatory on the score of Ernest Bloch's new operatic version of "Macbeth," the ghost of Banquo will be effectually laid for all time and the luridly melodramatic young Swiss composer will have no heart left to send Lady Macbeth trailing across the stage of the Opéra Comique singing somnambulist soliloquies in a faultlessly draped night-rail. For the opportunity to look statuesquely beautiful Lucienne Bréval may be more grateful to M. Bloch than for the danger of tearing her voice to shreds and tatters on the jagged rocks jutting out of a perverted and exasperated Debussy's score.

The composer would seem to have set out to reduce "Macbeth" to a twentieth century musical equivalent of a pre-Shakespearean tragedy-of-blood, to write a score full of unrelieved horror. As Alfred Bruneau, himself no enemy of dissonance in his own operas, neatly but rather nastily remarks, "M. Bloch seems to have acted on the witches' precept, 'Fair is foul, and foul is fair.'" The orchestral score, we read, is astounding. "It accumulates every imaginable discordant effect, almost always in furious fortissimo. It is one long paroxysm of dissonance. To this accompaniment the characters chant dialogue in recitative à la Debussy in 'Pelléas et Mélisande.' The vocal score in the new 'Macbeth' is, indeed, what chiefly reminds one of M. Debussy's manner, but the manner of a Debussy in violent exasperation, in a frenzy of temper, if one can imagine the composer of the prelude to the 'Après-midi d'un Faune' ever to be in such a frame of mind. Mlle. Bréval's powerful voice was required to struggle with the orchestra, and both she and M. Albers, in the two chief parts, came out of the fray smiling. The orchestra, under the gallant generalship of M. Ruhlmann, also fought manfully with a bewildering score. The reception of the opera was mixed. Some spectators, who were apparently trying to forget the music, conversed loudly about other things throughout the performance."

So much for Director Albert Carré's first novelty of the season! Meanwhile he has struck a snag in his plans for the future of the Opéra Comique. Next year his privilege as director expires and for some time he has had it in mind to take unto himself an associate, M. Gheusi, who could share the onerous burden of management with him and eventually, when his own retirement became necessary, succeed him as director and thus carry on his policy for the institution. This design does not please the Government, however; in practice it would mean entrusting to Mr. Carré the appointment of his own successor, a pre-

[Continued on next page]



AINO ACKTÉ, AS "SALOMÉ"

Aino Ackté has just scored a distinguished success in London in the title rôle of "Salomé," appearing with the Thomas Beecham company in the first production of the Richard Strauss drama in England. She had previously sung the rôle on the Continent. Like Mary Garden, Mme. Ackté not only sings and acts the part but dances too, instead of, as usual abroad, substituting a professional dancer.

pany, whose salaries are, for example, \$4,000 a year and who are so inefficient that they are permitted only a few appearances in the year, which practically places their remuneration at several thousand francs a performance.

"On the other hand, whenever either Mary Garden or Marie Kousnietzoff is announced to sing the box-office receipts mount up in such a manner as to enable the directors to realize considerable profits.

"Quite apart from these purely material considerations, however, it seems to us that the real function of the Opéra lies essentially in bringing before its public all the

ated and made popular such works as "Louise," "Pelléas," "Thais," and so forth, in places where hitherto the Italian and German répertoires had held sway in almost absolute power. Every year France contracts a debt of gratitude towards her which it is only just to pay off at least once a year with our applause and a little of our gold."

CONCERT artists who heard the officials of the bear-shaped country in their lair do so at the risk of serious discomfort. It is not long since the eminent Spanish cellist, Pablo Casals, had an experience

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rogative that belongs to the State. It will then be only on his own behalf that M. Carré will petition the State for a renewal of his *privilege* for a new period of seven years.

GERMAN critics renewing acquaintance with the pianistic art of Tina Lerner have been endorsing the verdict pronounced by her American judges. At her recital in Leipsic the other day this young Russian scored a noteworthy success with every element in her audience and prompted Dr. Walter Niemann to observe in the Leipsic *Neueste Nachrichten*, "Tina Lerner takes a high and individual place among the pianists of the day as a mistress of music of the *intime genre*."

"Again we had to admire her perfect technic, nobility of tone, great virtuosity and exceptionally clear, healthy musical interpretations," wrote Arthur Smolian in the Leipsic *Zeitung*. "The crystal-clear performance of the Beethoven Sonata, as well as the perfect performance of the Chopin group, gave intense pleasure."

MME. CHARLES CAHIER, the American contralto at the Vienna Court Opera, has been invited by President Max Schillings to sing at the Liszt Centenary *Tonkünstlerfest* to be held in Heidelberg next Autumn. The singer has accepted the invitation.

ALTHOUGH the ambitious scheme of certain Berlin financiers for a Grosse Oper was effectually blocked by the Building Commissioners and their projected new home of lyric drama reduced to a castle in Spain, or, more accurately, a boarding-house, the abortive effort is not to be altogether without result. It has set the Kaiser thinking. When, a few months ago, several of the foremost architects of the country were retained to evolve a suit-

able design for the expression of the Royal ambition, the Berliners, grown cynical after a varied experience with plans and rumors of plans, scarcely commented on the announcement. If they noticed it at all it was merely to sniff a "Wait and see."

But M. A. P. credits Emperor William with the desire to give Berlin "the finest opera house in the world." Of course we all know by this time that Oscar Hammerstein has that distinction in store for London, but that does not make the Kaiser's quest of a site and gold any the less interesting. "At present there is a slight hitch in the proceedings, the Berlin City Council having refused to supply the necessary cash for the scheme," but the august impresario is now negotiating for funds from another source.

"The monster playhouse is to be a most luxurious building. Eight of Germany's leading architects are at work devising the plans, and each of these gentlemen is getting \$2,500 for his work. The cost of the whole scheme will be enormous—so great, in fact, that the actual price has been withheld from the German public."

WITH "Quo Vadis?" one of Mr. Dippe's novelties, following Raoul Gunsbourg's "Ivan le Terrible" as the second novelty of the season at the Théâtre de la Monnaie, the Brussels press gives interesting data concerning the young but already prolific composer.

Jean Nougues is now thirty-four years old. He wrote his first opera, "Le Roi Papegai," at the age of sixteen and later went to Paris to continue his studies. His first production was made at Bordeaux, in 1902, with his "Thamyris," based on a book by Jean Sardou and Gounouilh. The same year Paris, London and Brussels heard his musical version of Maurice Maeterlinck's "Death of Tintagiles." It was not till his "Quo Vadis?" was

brought out, two years ago, that he really learned the taste of the sweets of success. Last Winter's "Chiquito," drawn from one of Pierre Loti's novels, could not compete at the Opéra Comique with the established popularity of "Quo Vadis?" at the Théâtre Lyrique de la Gaité, but it will be given another opportunity this season. Other works he has written are "La Vendetta" and "The Dancer of Pompeii." At present he is absorbed in two new subjects, "The Eagle," a "Napoleonic epic" which, with Henri Cain as librettist, he is preparing for a *première* at the Gaité next season, and "Dante," for which a book by Victorien Sardou will provide the libretto. "Quo Vadis?" which is making its way this season in Germany and Austria, as well as France and Belgium, was composed partly in Rome, partly at Capri, at Maxim Gorky's villa. The Russian novelist and Nougues are warm friends.

BARITONES frequently have developed into tenors, but now a case of the reverse process has come before the Berlin public. For twenty-five years Julius Lieban has been the tenor buffo of the Berlin Royal Opera, where he has become justly famous for his *David* and his *Mime*. A short time since it was announced that he was about to retire from the stage, but instead of retiring he began experimenting with bass parts. Now he has decided that baritone rôles are his element and accordingly he has set to work to annex a baritone repertoire. At present he is studying the name part of "Rigoletto," in which he has elected to make his new début later on in the season. With an erstwhile baritone metamorphosed as a heroic tenor and now the tenor buffo climbing down the scale into leading baritone rôles, what is to be expected next at the Berlin Royal Opera?

One of Lieban's associates of many years in the Wagner music dramas, Ida Hiedler,

whose long connection with the Royal Opera came to an end two years ago, has just been added to the faculty of the Royal High School of Music, presumably to fill the place left vacant by Emilie Herzog's home-going to Switzerland.

IN consequence of the marked interest in music of the higher order developed in Spain of late years by the activities of the Madrid Symphony Orchestra, and at the suggestion of Ferdinand Arbos, the widely known conductor of this band of ninety-five instrumentalists, the King of Spain not long ago directed that music should be included in the Government's subsidies to art. The sum of \$10,000 was offered as prizes, half to the best orchestra, on the condition that it should give ten concerts in the ensuing twelve months, the program of each to contain a work by a Spanish composer, and half for the encouragement of native musicians. The Madrid Orchestra has won the orchestral prize, and Arrezi, Lavina and Manrique de Lara share the \$5,000 for composers, the first two for symphonic poems and the third for a symphony.

LONDON society is interested in the forthcoming début on the concert stage of the American born and bred Marchioness of Dufferin and Ava. Pauline Donalda is to give a concert at an early date in Bechstein Hall and she has succeeded in persuading the former Flora Davis, whose beauty is well remembered in New York, to sing for her on this occasion.

Lady Dufferin's gifts as a musician are quite exceptional, according to M. A. P. Moreover, they have been inherited by her three daughters, "whose charming singing of French *chansons* has delighted many a party in the drawing-rooms of Mayfair."

J. L. H.

DANCES OF ANCIENT EGYPT

Ruth St. Denis Appears with the Balalaika Orchestra

The Balalaika Orchestra reappeared in New York on December 12, at the New Amsterdam Theater. On this occasion it divided honors with Ruth St. Denis, the dancer, who, supported by a small company, presented a series of "dances symbolic of the religion and customs of ancient Egypt." A large audience appeared to take much pleasure in her terpsichorean evolutions, which in every instance were elaborate enough to have served as operatic diversissements. Among the numbers presented were the "Prayer to the Nile Gods," "The Feast of Eternity," the "Mystery of Isis" and the "Festival of Ra." An elaborate scenic background and some rarefied costumes heightened the Egyptian coloring of these ceremonials.

Between the dances the Balalaika players, under the incomparable Mr. Andreeff, played the Russian folksongs and the operatic excerpts which they gave two weeks ago. Repeated hearings only emphasize the extraordinary talents of these Russians, and as on previous occasions the audience demanded almost as many encores as there were numbers on the regular program.

Emma Banks, Pianist, in Two Concerts

Emma Banks, pianist, was, on December 3, soloist at one of the two public meetings given each year by the Newark Literary Society. At this exclusive function she played a group by Grieg and a Liszt Polonaise with excellent success.

On December 6 Miss Banks gave a recital at Rye Seminary, Rye, N. Y., of which school she is a former student and graduate. Miss Banks repeated here the program which won her recent success in Orange, N. J., and duplicated her ovation.

DOROTHY TEMPLE'S RECITAL

Prominent Society People Hear Her Sing in New York Home

An event of musical interest and social vivacity was the song recital by Dorothy Temple, soprano, in the handsomely decorated music room of Mrs. A. Blair Thaw, No. 135 East Sixty-sixth Street, New York, on the afternoon of Monday, December 12.

Through her excellent and well-trained soprano voice her power of song characterization and her charming personality, Miss Temple has already made many friends.

Her program on the present occasion consisted of the following songs: Sgambati, "Il Faut Aimer"; Foote, "I'm Wearing Awa"; Mozart, "Batti Batti"; Wagner, "Schlaf Holdes Kind"; Coleridge-Taylor, "Until"; Old English, "When Love Is Kind"; W. A. Fisher, "Gae to Sleep"; Del Riego, "To Phyllida."

Miss Temple responded to encores, singing Tosti's "Serenade" and Thayer's "My Laddie." Willard C. Moore was the accompanist.

Among the guests present were Mrs. Andrew Carnegie, Mrs. Phipps, Mrs. Westinghouse, Daniel C. French and Mr. and Mrs. Burge Harrison.

Ziegler Institute Elects Officers

At the annual meeting of the Board of Directors of the Ziegler Institute, at the Metropolitan Opera House on December 12, the following officers were elected:

Mme. Anna E. Ziegler, president; Louis Hallet, vice-president; Esther M. Kendig, secretary and treasurer. The institute is incorporated under the Regents' Laws, with full power to issue certificates of competency and diplomas of graduation. The first examination was held December 20.

Dr. Frank Miller delivered a most interesting lecture to the students of the Ziegler Institute Tuesday evening, December 6, on the subject, "The Ground Work of Nervous Elements That Are Practical in Vocal Study."

Henry Gaines Hawn, professor of elocution, who lectured recently on the difference between speech and song, has been engaged as a regular member of the staff of teachers at the Institute.

Dakota Music Club Takes Marcus Kellerman's Name

The recent concert tour of Marcus Kellerman through North and South Dakota has brought many successes to him. After his recital in Pierre, S. D., the Capitol was lighted up in his honor and a reception tendered him. The honor of having a new-formed musical club named after him was one of the highest tributes paid to his art. Arrangements have been made for another tour of the Dakotas in February. On the eleventh Mr. Kellerman was soloist with the Minneapolis Symphony Orchestra, singing Wagnerian numbers, and creating a profound impression. On the fourteenth and fifteenth Mr. Kellerman will sing with the Engwerson Choral Society, Granville, O.

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The Vital Influences Which Affected the Development of French Music—How the French Grasped Wagner—The "Modern French School"—Saint-Saëns's Piano Compositions

[EDITOR'S NOTE.—In Mr. Farwell's first article on this subject, published in *MUSICAL AMERICA* November 5, he pointed out that through the piano one may easily keep in touch with the musical development of all nations. In following subsequent installments he gives specific information as to the works available in the task of gaining familiarity with three distinctive schools of music.]

By ARTHUR FARWELL

THE development of the art of music in France has been one of the surprises of the modern world. Accused as they have been of superficiality, dissipation, and what not, the French, and even the Parisians themselves, have exhibited a perennial vitality and a growing artistic earnestness that is little less than amazing.

The best of the music of early France has, in a measure, been lost to the rest of the world. At the time when Germany was beginning to hold the center of the world's musical stage, much music of a charming and delightful character was being produced in France. The virility of German musical art at that period, however, overwhelmed it, and if it served well to delight the French court it did not succeed in making its way much further.

The early French music was by no means trivial, as those who will study the music of the period of Grétry may easily discover, but it did not carry within it the sense of destiny for great development which was to be found in the German music of the period.

The marriage of music and deep humanitarianism took place in Germany. To-day, however, there exists the extraordinary development known as modern French music. This, while it is at present tending more and more to reflect the inmost spirit of the French people, would, nevertheless, not have come to pass, at least in the manner in which it has occurred, had it not been for the stirring up of France by the music of Germany.

Beethoven's Influence on Berlioz

The tendencies which have gone to make modern French music began, perhaps, with the powerful influence which Beethoven exerted upon Berlioz, but the leaven did not begin to work until the early post-Wagnerian period, when the French began to seize eagerly upon the treasures of the new musical universe launched by Wagner.

In observing the musical development of France, which had, perhaps, the same opportunities as Germany, it is interesting to notice how entirely differently the Italian influence operated in both countries. The earlier Italians sought to resuscitate Greek drama. This led not only to the invention of opera, but to the development of the overture, and finally to the sonata form and symphony.

The instrumental and operatic forms of music, falling upon the profound German mind, led eventually to a Beethoven on one hand and a Wagner on the other. Haydn

had injected the genius of German folk-song into the symphony, and had thus prepared a soil upon which the genius of Beethoven could grow. Gluck had endeavored to redeem the Italian failure to reproduce the Greek drama, and Weber infused the operatic form with the spirit of the Fatherland.

These operatic developments, together with the creation of new musical possibilities by Beethoven, made possible a Wagner. The Italian influence, however, had been productive of no such weighty development in France. Opera had been transplanted there from Italy and had thrived as a brilliant social and musical function, and while the operatic battle was fought about the person of no less a one than Gluck, in opposition to the Italian Puccini, musical art, as represented by opera, had gotten no farther than Meyerbeer and Rossini could bring it.

Berlioz, inspired by Beethoven, now brought a new influence to bear, along the lines of the romantic movement, and as well in striving for a greater seriousness in instrumental music than was common to the Frenchman of his time.

The French Grasp Wagner

When Wagner appeared upon the scene, therefore, France was prepared to take a deeper interest in the serious development of modern musical tendencies. The French musicians wanted their "Tannhäuser," even if French society did not. On the occasion of later and better opportunities the French grasped quickly the musical scheme of Wagner, even if, except in certain instances, they failed to grasp his deeper ideas of life and art.

The essential qualities of French refinement were lost for a time in the endeavor of the French to do again what Wagner had done once for all. Composers of music dramas appeared and took their subjects from legend and mythology.

The result was thus productive of an art that, far from being universal, was neither Wagnerian on the one hand nor French on the other. The matter of importance was that a new movement had been launched.

There were during this period, however, a number of men, untouched by the Wagnerian influence in their earlier life, who were going their own way to artistic maturity.

These composers occupy a unique position. They are largely a product of the earlier French operatic influence and certain other earlier French musical influences. They neither reflect greatly the German influence on the one hand, nor did they, on the other, arrive at the Gregorian influence and the use of the whole tone scale and its allied harmonies, which have affected the later Frenchmen.

These men were notably Gounod, Thomas, Saint-Saëns, Bizet, Delibes, Du-bois, Guilmant, and perhaps Godard.

These men did not particularly share in the upbuilding of the specific and particular thing which we now call "modern French music," which has a character due in large part to its harmony, which is quite foreign to their work.

Saint-Saëns's Position

Saint-Saëns, through sheer force of personality, has held his own as an artistic figure in the midst of the ultra-moderns,



Camille Saint-Saëns, Whose Compositions Include a Vast Amount of Piano Music

although he has constantly resisted the newer tendencies.

Massenet has been susceptible in a large manner to the Wagnerian influence, though with no better success than to have gained the name of "Mademoiselle Wagner."

In an endeavor to gain an insight into the music of modern France through our piano we will not gain much specifically through a study of the works of these composers. Taking them personally, however, for the sake of their particular gifts, and in view of the influences which they did reflect, a study of their works will undoubtedly give much pleasure. At any event, Saint-Saëns and Bizet should not be

overlooked from the piano standpoint, as they have offerings available in this manner which should not remain outside the experience of the music lover of to-day.

Bizet and "Carmen"

Much of the best of Bizet is to be found in the score of "Carmen," which no music lover—singer, pianist, or whatever he may be—should be without. The philosopher Nietzsche went so far as to transfer his allegiance from Wagner to Bizet, finding in "Carmen" what he conceived to be the highest expression of music. And, indeed, time has not staled the life which thrills in every bar of this wonderful work.

Much pleasure may be had from the two "L'Arlésienne" Suites. These are developed from incidental music to the melodrama of that name, and the scores as they exist at present are more elaborate than as arranged for the theatrical performance.

The first movement of the first suite, a Prelude, contains an old Provençal melody, "Marcho dei Rei," the words of which are supposed to have been written by King René. It contains a middle section in A Flat, which is one of the finest bits of inspiration to be found in all of Bizet, and a passage of the most exquisite beauty.

The second movement is a sprightly Minuetto; the third, an Adagietto, a little gem of only one page length; and the fourth, one of the best Carillons ever written. This last movement contains a middle section, an Andantino of great loveliness.

The second suite, with its Pastorale, Intermezzo, Minuetto, and Farandole, do not, perhaps, maintain the same high quality of genius throughout as the first suite but are, nevertheless, splendid music, vigorous in imagination and beautiful in its working cut.

An excellent pianoforte arrangement of the "L'Arlésienne" Suites is to be had.

Saint-Saëns's Piano Music

Saint-Saëns has written a vast amount of pianoforte music. He is always conservative in his harmony, although often highly characteristic. Knythm is one of Saint-Saëns's strongest points, and he is very fond of setting up a certain rhythm and maintaining it for a considerable length of time, depending, for musical interest, upon melodic variation.

Aside from the famous aria from "Samson and Delilah" Saint-Saëns is, perhaps, best known to concert-goers through his "Danse Macabre," which is as typical of the composer as anything that can be found. A simple transcription for piano has been made by H. Cramer. The most admirable traits of Saint-Saëns's style appear in this work, among which are perfection of form and unity of matter. In writing what may

[Continued on next page]

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be regarded as program music Saint-Saëns never allows himself formal license.

The Cavatine from "Samson and Delilah," already referred to, is to be had in the arrangement for piano made by Albert Milenberg. This is extremely simply arranged, in words of one syllable, musically speaking.

The "Africa Fantasy" for piano, with orchestral accompaniment, opus 89, is an elaborate work for pianists. It appears to have been based in part, evidently in very small part, upon rhythms obtained from African sources, but the work is by no means strong in local color. This composition is arranged for the piano alone.

Bizet has made an arrangement for piano alone of the very popular Allegro Scherzando from the second concerto. This is not to be attempted except by pianists with much technical facility. A "Benediction Nuptiale," opus 9, for organ, is transcribed for piano in a not difficult arrangement. The work has some suave beauty, and is flowing in its melodic outline, with some quite easy passage work in the right hand. Vastly more highly characterized by the best in Saint-Saëns's individuality is the "Berceuse," opus 105, originally for four hands, but transcribed for piano solo by I. Philipp. This work is an excellent example of Saint-Saëns's power of making the most out of a definite and persistent rhythm and attaining at the same time much charm of style. This little composition is in a rocking rhythm, suggestive of the title, is pure and simple in feeling and comparatively easy to play. It shows well Saint-Saëns's conservatism, particularly in respect of harmony, a conservatism all the more remarkable considering the modern tendencies of the French school. Saint-Saëns clings to a single tonality with a death grip, refusing to let it go until he is absolutely driven out of it, preferring to gain his interest by other means than a highly variegated harmonic scheme. He apparently has no sympathy with the ultra-modern French harmony of the present, but in fluency, style, form and a peculiar individual grace, there are few of the moderns who can equal him.

NIKISCH FETED IN RUSSIA

Moscow Holds Celebration in Honor of
Noted Conductor

ST. PETERSBURG, Russia, Nov. 19.—In honor of Prof. Arthur Nikisch's fifteenth anniversary of conducting in Russia, a splendid celebration was recently given in Moscow. The entire platform and the conductor's stand were decorated with flowers, and laurel wreaths, while addresses were made and resolutions, signed by hundreds of people, were presented to the conductor.

The program, which was devoted to Tchaikowsky, was enthusiastically received by the public. Nikisch received a remarkable reception. Speeches were made in which Nikisch was praised as the prophet and the peerless interpreter of Tchaikowsky, and he was duly thanked for his propaganda in favor of Russian music through the rest of Europe.

The following three concerts are to be given in St. Petersburg:

Fourth Siloti concert: D Minor Symphony, Witkowski; Second Violin Concerto, Bruch, played by Ysaye; "Scherzo," Cui; "Pavane," Ravel; "Brigg Fair," Delius; Violin Concerto, Mendelssohn, Ysaye.

Second concert, directed by Sergei Kussewitzky, devoted to Schumann, with the following numbers: Symphony in D Minor; "Manfred," Soloist, Ludwig Wüllner.

The second extra concert by the Royal Russian Music Society, under the Finnish conductor, Georg Schneevoigt, offered the following:

Fourth Symphony, Beethoven; B Minor Concerto for piano, Tchaikowsky, M. Lamond; "Thus Spake Zarathustra," Strauss; "Carnival Overture," Glazounow.

S. R.

Michael Elliot to Tour South

Michael Elliot, the interpretative dancer, is to undertake a five weeks' tour through the South with Creator's Band, beginning January 8 and lasting till February 13. After that she is due to fill engagements in Michigan, and later on the Coast. She will interpret the "Polonaise Militaire" of Chopin, the "Götterdämmerung" Funeral March and such others of her dances as have been arranged for a band.

The city of Metz is already preparing to celebrate Ambrose Thomas's centenary in 1911.

A "Carillon," opus 72, No. 2, should greatly interest pianists who have only a moderate technic. It is ingenious and interesting. The bell phrase—in this case E, G, E—is not sounded continuously, but is interrupted by little flights of chords, which produce something of the effect of overtones over the sustained bell notes.

"Les Cloches du Soir," opus 85, is a simple piano piece which very delicately paints its mood. This is about as near as Saint-Saëns ever comes to the Debussy idea, at least as regards the sacrifice of thematic development for effects of tone painting. No one would ever mistake the work for Debussy, despite its Debussyish title. It should produce a charming effect.

"Les Cloches de las Palmas"

Saint-Saëns gives us another sort of bells in his "Les Cloches de las Palmas," which is No. 4 of Six Etudes, opus 111. This is somewhat more difficult than the preceding work, though, like the former, it depends upon color rather than thematic working out. In fact, it is scarcely more than a continuous tinkling figure in the right hand, an effect of delicate bells, supported by harmonies suggested rather than fully stated. Most of the études in the set are of extreme difficulty. This is the least difficult of the set.

No. 3 of this series of études has a Prelude and Fugue in E Flat Minor, the latter being neither easier nor more difficult than fugues in general, and lucid in its working out, with Saint-Saëns's peculiar power of clean workmanship. The Prelude is somber and agitated, a slow melody in octaves against reiterated chords in the bass.

The famous and hackneyed "Le Cygne," from the "Carnival of Animals," originally for the cello, is also arranged for piano. Its performance is merely a question of arpeggios for the left hand against the well-known graceful melody.

These are but few of the many available works of Saint-Saëns for piano. Beyond the "Danse Macabre" the other symphonic poems, "Phaeton," "The Youth of Hercules," etc., are to be had in piano arrangements.

(To be continued.)

CLEVELAND CLUB'S CONCERT

Gracia Ricardo and Boris Hambourg
Win Favor as Soloists

CLEVELAND, O., Dec. 13.—The Rubinstein Club, under the direction of Charles G. Sommer, gave its first concert of the season on the evening of December 7. The organization has long since passed the embryonic stage and stands now as one of the foremost factors in this city's musical life. Gracia Ricardo, the soprano, and Boris Hambourg, the cellist, were the soloists.

Mr. Sommer exercised firm control over his body of singers and in Chadwick's "Behind the Lattice," Dubois's "Chorus of Seraphim" and several other numbers they accomplished admirable results from the standpoint of purity of tone, perfection of intonation and beauty of phrasing. Even greater things may reasonably be expected of the club in the near future with so able a musician as Mr. Sommer as leader.

Mme. Ricardo sang a group of German and English songs with exceptional artistry. She evinced rare authority and musical understanding in her delivery of them. Mr. Hambourg fully lived up to expectations by his playing of a set of difficult Tchaikowsky variations. His tone is of great beauty and warmth. He further manifested his poetic qualities in Saint-Saëns's "Nocturne" and "Swan," and played the middle movement of the Schumann concerto and Massenet's "Elegie" as encores.

New Light Opera by American Woman

"The Man from Paris," the comic opera produced at Memorial Hall, Brooklyn, on Saturday evening, December 10, though given on a stage of limited dimensions, proved to be, as an amateur performance, a great success. The composer, Emma R. Steiner, has remained silent in musical circles for the last ten years, owing to an illness which prostrated her about that length of time ago. Saturday night's performance may therefore be looked upon as a resurrection of the latent powers of a most gifted American composer, although two years ago, in Canada, there was produced by her a light opera entitled "The Burra Pundit."

Julius Bittner's new opera "Der Musikant," which had a successful premiere in Vienna, has been received with equal favor in Munich.

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GODOWSKY SONATA HEARD IN VIENNA

Pianist's New Composition a Highly
Intellectual and Ultra-
Modern Work

VIENNA, Dec. 2.—Emil Sauer is a virtuoso in the older conception. He amazes his hearers with a wonderful technic which fairly ran away with him in the brilliant dash of the Rakoczy march in Liszt's Rhapsody, No. 15, the concluding number last Saturday on his program, which contained Bach, Beethoven, Chopin, Schubert and Schumann. This concert formed the brilliant finish to last week's music recitals. The present opened on Monday with Godowsky at the piano in the Grosser Musikverein's Saal. At the "Meisterschule" here Godowsky is also Sauer's successor. The middle and longest number on his program was a new sonata by himself. It consists of five movements, the last of these subdivided into four smaller ones played continuously. The second and fourth movements, Arie and Valse, seemed to please best. The work is highly intellectual, ultra-modern, and replete with difficulties. It ends with a funeral march, "Nirvana" (maestoso lugubre), a weird, original strain exercising a peculiar fascination. Like Sauer, Godowsky had a Liszt Rhapsody at the bottom of his program, the Spanish one. It is needless to add that this, however, did not remain the last number, and that the clamorous applause of the large audience forced the artist to a number of encores.

The Sunday between these concerts held its own in popular and symphony music, as do all Sundays here, affording all-week workers the coveted opportunity to become acquainted with the great masters. At noon Weingartner conducted the Philharmonic, and his new symphony was publicly heard for the first time. It found well-merited applause, especially after the fourth and last movement, which ends in a waltz, a sort of homage to Vienna. In the evening Weingartner conducted the "Magic Flute" at the Hofoper. The opera was unusually well rendered, and our American tenor, Miller, gave to the part of Tamino the true lyric spirit of Mozart's music. This composer was further honored during the week by a concert performance of his "Idomeneus," arranged by the Countess Hartenau, president of the Mozart Society, for the benefit of the Mozart house at Salzburg. The work marks a turning point in Mozart's style. The rare opportunity to hear it was grasped



End of Second Act of "Götterdämmerung," Which Has Just Been Re-staged in Vienna—Anna Mildenberg ("Brünnhilde") Is at the Extreme Left and Erich Schmides ("Siegfried") Is in the Center Borne on the Shoulders of Carriers. The Three Previous "Ring" Dramas Were Newly Staged in Vienna Under Mahler.

by a large audience which, by the aid of the libretto, endeavored to imagine the scenic surroundings of the mythical characters. The performance was, perhaps, a little disappointing, as opera in concert form must always be; but the music was a full pleasure. The many recitatives to the quaint accompaniment of the cembalo, artistically handled by Karl Lafite, were admirably rendered, as also the choruses, which are always wonderfully exact under Franz Schalk.

Another lady of rank, the Princess Hanna Liechtenstein, is arranging an historical music evening at the large music hall, for the benefit of the Home for Incurables, the performance of the highly dramatic "Orfeo," by Claudio Monteverdi, composed in 1607 and produced

at Mantua. Signor Giuseppe Kaschmann, the celebrated Italian baritone of the Scala, at Milan, will sing the part of Orfeo.

Mme. Cahier has received an offer by cable from the Metropolitan Opera, in New York, to sing there this season, but cannot respond to the call, as her time of leave from the Hofoper is already quite filled. At present she is starring in Budapest, and next Tuesday evening she gives a song recital in Vienna. She will take part in the Liszt centennial celebration next Fall at Heidelberg.

I must not close without giving a word to the enjoyable second regular "Gesellschafts" concert which was dedicated to Johann Sebastian Bach. Three cantatas were given: "They will all come from

Sheba," "I will gladly bear the cross"—magnificently sung by Professor Johannes Messchaert—and the worldly "Contest between Phœbus and Pan," an amusing and satirical sort of "Meistersinger" competition, in which it is thought that, in Phœbus, Bach represents himself, while in the clownish Midas he portrays his opponent, Joh. Ad. Scheibe, who publicly attacked what he called Bach's "complicated style." In this cantata a most delightful aria is that of Momus "Das macht der Wind" ("The Wind Does It"), which was beautifully given by Frau Claus-Neuroth. Other well-known oratorio singers, the Tonkünstler Orchestra and the Singverein contributed, under Schalk's energetic lead, to make the evening a success.

ADDIE FUNK.

Portland (Ore.) Musicians in Variety of Excellent Performances

PORTLAND, ORE., Dec. 12.—Charlotte Banfield was presented in a musicale at the Portland Heights Club rooms on Wednesday last, and gave a charming program before a large and enthusiastic audience. Miss Banfield possesses a voice of rare beauty which she has under excellent control, and her rendition of Logan's "In a Brahmin Garden" displayed much depth of feeling.

Mrs. Rose Reed-Hanscomb presented the Portland Ladies' Quartet in a recital on Tuesday evening. They were well received by a large audience. The personnel is Jane Irene Burns, first soprano; Catherine Corrach, second soprano; Mrs. Ernest Laidlow, first alto; Mrs. Virginia Hutchinson, second alto. That Mrs. Reed-Hanscomb is an exceptional conductor was shown by the fine phrasing given. She also sang several

songs by Francis Richter, who added much to the program by playing several of his own compositions. Edgar E. Coursen was a delightful accompanist.

The concert under the management of the Columbia Conservatory was a success, both musically and financially. Several scholarships were awarded. The soloists were: Nancy A. Beals, soprano; Harry E. Van Dyke, pianist, and Frank G. Eichenlaub, violinist.

Grand Opera at Ten Cents

LONDON, Dec. 17.—Grand opera at ten cents up to one dollar a seat is the latest sensation promised London. It is to be given at the new theater, the Palladium, by Thomas Beecham, and his company. Selections will be rendered from "Lohengrin," "Tannhäuser," "Carmen" and "Faust" in regulation Covent Garden style.

Ovation for Tetrizzini at Her San Francisco Concert

SAN FRANCISCO, Dec. 17.—Local critics in the audience of 4,000 persons who heard Luisa Tetrizzini in her first concert here since the days of the old Tivoli Opera House before the fire, say they cannot remember when a singer has been hailed with such tremendous applause and cheering. The applause that followed each one of the diva's numbers was tremendous. Her high notes were never more beautiful and she put her whole heart into her singing. She gives two more concerts here, one this afternoon and one Tuesday evening.

Need of Repose in Singing

[W. J. Henderson in New York Sun.]

In one other trait of his delivery Mr. Bonci set a model for all hearers, namely, in the noble repose and profound resource of his phrasing. No one heard him straining and pushing to make tones big. No one heard him gasping for breath to stretch phrases to the crack of doom. Yet his tone vitalized the melody, and his phrases, spun out with marvellous husbandry of the breath support in a thin, sweet column of sound, were as elegant, as complete and as satisfying as the arches that constitute a cathedral nave.

Why can't all singers learn to sing in this high, continent, reposeful style? Can it be that there is too much adulation of

the ejaculatory declamation of the modern opera? What a pity it is that the public has such an appetite for ginger hot in the mouth! It would do all the opera darlings so much good to dwell for a few weeks in the atmosphere of Gluck and then to bathe their feverish souls for another month in the cooling waters of Mozart.

About Left-Handed Violinists

A correspondent wishes to know something about left-handed violin players. While I have never heard of any violinist of any eminence who played with the left hand, yet, says a writer in *The Etude*, amateur and occasionally professional players are sometimes met with. When the bow is used with the left hand the position of the strings must be changed to correspond. The E takes the place of the G, the A of the D, the D of the A and the G of the E. The sound-post must be placed on the left side and the bass bar must be moved to the right side, the two changing places. Violin teachers, as a rule, find it rather awkward to teach left-handed players, but with a little experience they are able to manage it. In the case of a left-handed child who wishes to learn violin playing, it is my firm conviction that it is best to teach him to bow with the right arm and with all other positions normal. It is my experience that this can be successfully accomplished.

Alberto Jonas and Elsa von Grave played at a recent concert in Dresden.

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WELL-KNOWN SONGS AND THEIR STORIES "THE STAR SPANGLED BANNER"

"THE Star Spangled Banner" would appear to have been more or less of an inspiration. Its author, Francis Scott Key, is reported by some authorities to have been taken prisoner by the British during the attack on Fort McHenry, and compelled to witness the attack from the British fleet, and by others to have visited the fleet, under a flag of truce, to obtain the release of a friend captured by the enemy.

Whichever may have been right he became a spectator of the midnight siege, and in the morning, seeing the flag floating from the ramparts, he almost involuntarily composed the words of the song, speedily committed them to paper and read them on his return to a party of comrades who received them with unbounded enthusiasm.

Among this group of friends was Ferdinand Durang, a musician, who hunted up

an old volume of lute music that was in the tent and immediately sought an air for the pathetic and inspiring words. One called "Anacreon in Heaven" struck his fancy and fitted the words. With a leap and a shout he exclaimed: "Boys, I've hit it!" And using Key's words to the tune of "Anacreon in Heaven," he sang the "Star Spangled Banner," as we know it, for the first time.

"Anacreon in Heaven" was composed by John Stafford Smith between 1770 and 1775 and was publicly sung as an American national song with Key's words in a tavern near the Holiday Street Theater, Baltimore, by Ferdinand Durang, a few days after its composition.

From this start it was caught up by the camps and scattered over the country as the most precious relic of the war of 1812.

Key was born in 1780 and died in 1843.
HARVEY PEAKE.

AIDS SPRINGFIELD CHORUS

Christine Miller Soloist with Orpheus Club of Massachusetts City

SPRINGFIELD, MASS., Dec. 19.—The Orpheus Club, opening its season recently, fell back upon its old scheme, followed with success for many years, of giving short and varied men's choruses and songs and instrumental numbers to lend variety. The soloists were three. Besides the singer, Christine Miller, the Pittsburg contralto, whose songs gave much pleasure, there was a harpist, Francis Lapitino, and an organist, William Churchill Hammond, of Holyoke. The club made its most striking success in the ever-popular soldiers' chorus from Gounod's "Faust," which came out superbly from a hundred throats. Buch's setting of Tennyson's "Bugle Song" was also capably rendered, and there was delightful singing, too, in H. W. Parker's part songs, "The Lamp in the West" and "Awake, My Lady Sweetlips."

Miss Miller sang two groups of songs. The first, chiefly in German and French, included Brahms's "Ständchen," Rubinstein's "Der Asra," an unfamiliar and charming French song by César Franck, "Le Mariage des Roses," and one of the full-flavored Hungarian folksongs which Korbay has arranged. This last was followed by an encore. For her second group Miss Miller sang in English "Thou Art to Me," by Chadwick; "Every Day Hath Its Night," which Henry Holden Huss composed for her; a Scotch air, "My Love's But a Lassie," arranged by Helen Hopekirk, and "Flower Rain," following this, too, with an encore. Both in voice and art she charmed her hearers.
W. E. C.

Alberto Jonàs in Hamburg

BERLIN, Dec. 10.—Word has reached here of the striking success at his recent Hamburg concert of Alberto Jonàs, the Spanish-American pianist. Said the *Neue Hamburger Zeitung*: "Most interesting was the appearance of the pianist, Alberto Jonàs, who evidenced in the sonata of Chopin, op. 35, most remarkable virtuoso powers, glowing temperament, showing in the Funeral March a specially tasteful rendition. The wonderful brilliancy of his passage work as shown in the sonata and also in Etudes of Chopin and in a concert-study by Moszkowski was most admirable. Very interesting was an original suite by Paul Ertel, played for the first time here, which Jonàs also brought out to absolute perfection."

Maud Morgan's Harp Recital

A harp recital given by Maud Morgan at Mendelssohn Hall, New York, December 15, provided novel and pleasant entertainment. Besides Miss Morgan there appeared Andrea Sarto, baritone; William C. Carl, organist; George Barrère, flutist; R. A. Guerrière, flutist; a chorus of men's voices and a choir of six harpists. It was a thoroughly enjoyable program.

John Powell, the Virginia pianist, and Pauline Donalds were soloists at the last Chappell Ballad concert in London.

PROF. BALDWIN'S RECITAL

Two Programs of Organ Music End Fall Series

The two concluding recitals of the Fall series were given by Professor Samuel A. Baldwin in the Great Hall of the College of the City of New York, on Sunday afternoon, December 18 and Wednesday afternoon, December 21, at 4 o'clock. The programs were of unusual interest, new works of Faulkes and Rogers being presented on the eighteenth. The programs follow:

Wednesday, December 18: Sonata No. I, D Minor, Guilman; Prelude and Fugue in A Minor, Bach; "The Curfew," Hornsman; Christmas Pastoral, Rogers; Theme (Varied) in E, Faulkes; Nocturne, op. 9, No. 2, Chopin; Overture to "Tannhäuser," Wagner.
Sunday, December 21: Sonata No. II, A Minor, Faulkes; Andante Con Moto, from Symphony No. V, Beethoven; Fantasia and Fugue in G Minor, Bach; March of the Magi, Dubois; Scherzo, Elevation, Rousseau; Fugue on Choral from "The Prophet," Liszt.

The recitals have been exceptionally well attended this season, the audiences growing larger at each recital. For the Spring term, Prof. Baldwin announces recitals beginning on January 29, and continuing to May 28.

New Musicians' Directory to Be Published Soon

What bids fair to become a very popular and useful little publication is "The Key," promoted by Walter R. Anderson, and published under pseudonym of the "Key Publishing Company."

Time-saving musicians will welcome the advent of this very necessary musical directory, which contains the names, addresses and telephone numbers of all prominent musicians in Greater New York.

Inasmuch as no charge is made for inserting names, and as it is to be revised and published quarterly and sold for twenty-five cents, "The Key" should be in great demand.

Bonci Much Applauded in Ann Arbor

ANN ARBOR, MICH., Dec. 11.—Alessandro Bonci sang here last evening before an audience which demanded and received an encore after every group of the program, even the last one. Rarely ever has a singer met with such favor. Harold Osborn Smith was excellent as accompanist, and was heartily applauded in his solo number. Signor Bonci's program was, with the exception of one or two numbers, the same as the others he has given this season.

Sousa presented his band in a recent concert here, under the auspices of the Students' Lecture Association.
F. M.

Kocian's Baltimore Recital

BALTIMORE, Dec. 12.—Jaroslav Kocian, violinist, gave an excellent recital at the Bohemian Hall Tuesday evening, accompanied by Maurice Eisner. Among the selections were Andante and Praeludium by Bach. The concluding number was Paganini's "I Palpiti," which was heartily applauded, the audience demanding an encore.
W. J. R.

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THE KNEISELS ADVANCE A NEW COMPOSITION BY AN AMERICAN

Rubin Goldmark's Quartet for Piano, Violin, Viola and 'Cello Proves to Be a Work of Decided Merit—Charles Anthony of Boston Gives Valuable Assistance

TWO works new to the Kneisel concert, one of them heard for the first time, were presented at the second concert of the Kneisel Quartet at Mendelssohn Hall Tuesday evening, December 13. Charles Anthony, pianist, was the assisting artist. The program was as follows:

Tanew, Quartet in D Minor, op. 7 (first time in these concerts): Allegro, Tema. Andantino grazioso, Var. 1, Meno mosso, Var. 2, Moderato semplice, Var. 3, Moderato energico, Var. 4, Presto, Var. 5, Allegretto, Var. 6, Vivace con brio tempo di Mazurka, Var. 7, Adagio molto espressivo, Var. 8, Adagio molto—Allegro Vivace—Allegro; Rubin Goldmark, Quartet in A Major, for piano, violin, viola and violoncello, Manuscript (first time) Allegro non troppo, Poco adagio, Allegro molto, Allegro con fuoco; Cherubini, Quartet in D Minor.

Tanew has been heard in New York before in symphonic and lesser works, including the present quartet. He comes from Russia, which has been called the country of colossal technics. To be specific in his case, he might be called the Reger of Russia. The Allegro of his quartet has a technical rather than a musical distinction. There is much involved thematic development, and but little mood quality. The treatment of the themes is ingenious, but commands little attention and inspires little emotion. The movement is wholly lacking in big rhythms—in *Aufschwung*. The harmony is rather old-fashioned, and there is almost no Russian characteristic discernible in the music. It is surely the mathematician's mino that has produced this movement, which has but little musical imagination despite the exhibition of phenomenal technical skill.

The Themes and Variations is much more interesting. The theme itself, in a dotted triplet rhythm, is not without conventional charm. The Russian bear growls a little in the third variation. The Presto, the fourth variation, ends with an extraordinary effect of tone color, obtained by playing softly close to the bridge upon all the instruments, so that the effect produced is engagingly scratchy, but not enough to hurt the ear. The composer has been very clever in his management of the effect, which sent a murmur of interest through the audience.

There is some complex psychology in the fifth variation and in the "Dusk of the Gods" motive, from the "Ring," in the last. The first movement might well be omitted and the work be regarded as a theme and variations for string quartet.

The new Goldmark work made a strongly

favorable impression. Its fresh and sparkling themes gushed up like the springs of youth, after the work of the Russian technician. The first theme of the first movement is refreshingly joyous, and at the same time distinguished. It leaps up in broken rhythm and descends over a fine melodic curve and seems to possess a tinge of negro tone. The second theme is not



Rubin Goldmark, an American Composer Whose Quartet in A Major Was Played by the Kneisel Quartet.

so distinctive. The movement is vigorously developed, though some of the piano figuration may be regarded as conventional, a circumstance observable in more than one part of the work.

The Adagio is warmly lyrical and melodic, without aiming at depth. Although both the preceding movements were much

liked by the audience, the Allegro Molto won a particularly immediate and vivacious response. It is a genuine scherzo, though not designated as such, possessing a high degree of both imagination and fancy. This movement has beauty of a quite rare and subtle order and much grace. The last movement is fresh and dynamic.

Mr. Anthony blended his piano tones well with the strings and carried his part with rhythmic sympathy.

After many calls for the composer he finally made his appearance upon the platform and bowed his acknowledgments several times. With the present work he took the Paderewski prize for chamber music a year ago.

A sympathetic performance of the Cherubini Quartet closed an interesting program, in which the Kneisels maintained the standards which have made them world-famous.

ARTHUR FARWELL.

TWO DEBUTS IN FRENCH OPERA IN NEW ORLEANS

Morati, Tenor, Scores Success in "Manon" and Mlle. Nady-Blancard in "Samson et Dalila"

NEW ORLEANS, Dec. 3.—Owing to the continued illness of Mlle. Scalar, the falcon of M. Layolle's opera company, the contract between that singer and the impresario has been canceled. Mlle. Scalar was taken ill with pneumonia soon after her successful debut as *Valentine* in "The Huguenots," and has since been under the care of physicians. A new dramatic soprano has been cabled for and is expected to leave France to-day.

There have been performances of "Faust," "Manon" and "Samson et Dalila" at the French Opera House. Morati, an excellent young tenor, made his debut at Sunday's matinee in Massenet's "Manon," scoring a fine success. Mlle. Nady-Blancard made her first bow to a local audience Saturday evening as *Dalila*. She has a voice of fine contralto quality and a most effective stage presence.

The first co-operative concert of the Lawrence Club was held Monday night, with Robert Lawrence and Alice Eckmann-Lawrence as soloists. These two artists gave a delightful exposition of free and unaffected singing, for which they were heartily rewarded with applause.

Florian Schaffter, composer and organist, has taken charge of the music at Christ Church Cathedral.

A recital of interest was that of Cuthbert Buckner, which was held in the music room of Mr. and Mrs. Harry T. Howard. Miss Buckner possesses a rich dramatic soprano which she has brought to a high mark of cultivation.

H. L.

Abott Opera Company in Atlanta

ATLANTA, Ga., Dec. 12.—"Madama Butterfly" was given here at the Grand by the Bessie Abott Opera Company on the evening of December 10 with Luisa Villani, the soprano, in the title role. Mme. Villani lost none of the dramatic opportunities with which this part abounds, and her singing was at all times remarkable for its brilliancy and beauty. She was especially pleasing in the poignant episodes of the second and third acts and was loudly applauded at the fall of each curtain.

Celestina Boninsegna, late of the Boston Opera, has been singing in five special performances of "Il Trovatore," in Brescia.

BENEFIT CONCERT FOR CHARLES W. CADMAN

Celebrities Appear in Pittsburg This Week to Aid Well-Known American Composer

PITTSBURG, Dec. 19.—The benefit concert to be given in Carnegie Music Hall on the evening of December 22 for Charles Wakefield Cadman, promises to be the largest of its character ever held in Pittsburg.

Mr. Cadman, who is ill, will not be here, as he left last week for Arizona, carrying with him the good wishes of every acquaintance in Pittsburg and elsewhere for a speedy restoration to full strength and vigor. Among those who will participate in the concert, the sale of tickets for which has already netted \$1,000, are Alice Neilsen, of the Boston Opera Company; The Pittsburg Male Chorus; the Tuesday Musical Club choral, James Stephen Martin, director; the Mendelssohn Trio, consisting of Franz Kohler, Fritz Goerner, Dallmyer Russell, Charles Heintz, organist, and these soloists: Grace Hall Riheldaffer, Mrs. Emma Porter Makinson, Ida Mae Heatley, Mrs. James E. Patton, Paul K. Harper, John R. Roberts, Frederick Cutter. At the piano will be Laura D. Hawley, Adele Reahard and W. Jackson Edwards. Nothing but the compositions of Mr. Cadman will be played and sung. Mr. Cadman has been the recipient of letters from artists all over the country, offering their services and expressing warm interest in the concert—a notable evidence of the esteem in which he is held and of appreciation of what he has done to lift the standard of American music. Fay Cord writing to Mr. Cadman spoke particularly of his "Sayonara Cycle" and of the splendid success she had with it at her Plaza recital. M. H. Hanson wrote enthusiastically concerning the recital. Boris Hambourg told of his delight in Cadman's song "From the Land of the Sky Blue Water." Mr. Hanson volunteered his services, but the concert is to be made as distinctively a local affair as possible to demonstrate to the world that Pittsburg has a composer of whom Pittsburgers are proud.

E. C. S.

Zenatello and Maria Gay Here

Giovanni Zenatello, the tenor, and Maria Gay, the soprano, his wife, arrived in New York on the White Star liner *Teutonic* on December 16. Zenatello sang in Boston the following evening. His suit of \$34,000 for breach of contract against Hammerstein is still pending.

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FROM "MUSICAL AMERICA" READERS

Suggests That Commission Consider Some Prevailing Methods of Vocal Culture

Boston, Dec. 17, 1910.

To the Editor of MUSICAL AMERICA:

Charles Barnet, or Barnett (I have not the paper before me), through his recent communication to your paper, seems to have gotten upon the nerves of Mme. A. Litsner. In my own communication I endeavored to set forth the present status of the profession in this country, and asked a question or two. I had hopes that some of the more prominent of the teachers of singing in New York and elsewhere might give your readers the benefit of their wisdom in this connection, but so far have been disappointed.

I congratulate Mme. Litsner upon having had the courage at least to go upon record with a confession and protest. A confession that she knows better than to "undertake such a responsibility" as would be involved in licensing teachers of singing; a protest against the unfriendly conduct of some singing teachers' association, presumably the one which was organized in New York City some years ago, with a flourish of trumpets, lasted its little day, and then "done busted."

Did Mme. Litsner really think, when she joined that Association of Teachers of Singing, that she could give the members technical information concerning their own specialty? It is true, medical men do meet in convention and discuss frankly cases from their own note books, reporting the results of the employment of remedies and surgical processes, and (mark this, ye vocal teachers) telling of failures as well as of successes. Who ever heard of a vocal teacher confessing publicly the failure of his treatment of any case whatever? When in the company of a few congenial spirits in the lobbies of hotels he sometimes may do so, but in the open sessions of music teachers' associations? Never. The doctors and surgeons wisely report failures, realizing that knowledge is gained from failure as well as from successes.

I feel certain, from what Mme. Litsner has written, that she would have no hesitation in going before a properly constituted State board to be examined for a license as a teacher of singing. They might not ask her what she would do to "even" the medium voice "to the chest register." It is just possible that they would not ask her anything about registers. Mme. Litsner would doubtless be ready to answer such questions, if asked, but there are many others teaching singing who would be thrown into confusion if requested to demonstrate the register question. Who established "registers," anyway, the Creator or the vocal theoreticians, physiologists and practitioners of vocal science, so called?

Your editorial suggestion of a commission to make a comparative and synthetic study of methods of teaching the art of song is a good one, and in my judgment you stated the truth when you said, "The whole matter would probably, by a process of comparison and elimination, settle down to

two or three or perhaps four ideas." These would be fundamental, and there would be room for numberless personal plans of teachers in the application of these principles in the actual work of the studio. The principles once thoroughly understood, every exercise or process of study or teaching would have direct reference to one or all of those principles. There would remain the task of the teacher to decide what should be the order of the application of those principles in each case, and when the emphasis should be placed on one or on another.

Speaking broadly, there are two chief lines of thought now followed in the teaching of singing. The follower of the first endeavors to make singers by talking of tone concepts, by appealing to the emotions, talking of being "natural." The second works along physical or mechanical lines, training muscles. Undoubtedly there is good in both, and need at times in certain cases to place the emphasis now upon one and now upon the other. There is an art of teaching involved, as well as an art of tone production. So the proposed commission will have an interesting task and will, I trust, dig right down to the bottom of the subject, without fear or favor, and give the singing teachers of this country a plain, common sense, clear-headed statement of the basic, fundamental principles which underlie good tone production and the art of teaching people to sing.

FREDERICK W. WODELL.

Anent Legitimate Band Music

CHICAGO, Nov. 20, 1910.

To the Editor of MUSICAL AMERICA:

In your editorial reply to my article on legitimate band music, in your issue of September 27, I understand the sentiment to be that there are very few composers of "legitimate" band music with Sousa named as one of that class. My letter did not discuss this phase of the subject, which you introduced, but had reference to music played by the bands at the conclave of Knights Templar in Chicago. I should like, however, to state some facts connected with the subject of band composers.

Among the composers of legitimate band music we have T. H. Rolleman, G. E. Holmes, F. H. Losey, Paris Chambers, E. E. Bagley, W. P. English, Russell Alexander, C. W. Bennett, T. M. Tobani, Thomas S. Allen, Theo. Bendix and Albert Sweet.

While it is not my purpose to take issue with MUSICAL AMERICA as to the meagerness of legitimate band music, not including arrangements and transcriptions from operas, piano solos, sacred songs, etc., it is evident from the list that there is no dearth of this class of compositions. The conclusion is, I think, that band leaders who know their business have a list of works for all purposes and occasions from which to draw to meet all demands, and without trying to make their squads march to an arrangement of "The Star Spangled Banner" or "America," as was done at the Knights Templar conclave.

H. S. PERKINS.

Bantock's New Choral Setting of Browning's "Lost Leader"

[From the Manchester (Eng.) Guardian.]

The reception of Mr. Bantock's male voice setting of Browning's "Lost Leader" on its first performance by the Manchester Orpheus Glee Society, by what was quite a popular audience, was inspiring cordial. The poem itself is intricate, and seems little suitable for music; and the music is correspondingly difficult. That it should strike home so well at a first hearing is proof, if one were needed, that good music well performed is almost sure of a good reception. Mr. Bantock's music makes no concessions to what is known as popular taste, and the very general pleasure obtained from its performance shows that no such concessions need ever be made. The rapidity and compelling nature of the rhythm strike one in so long a poem as an almost insuperable difficulty in setting the words to music. The way in which Mr. Bantock has overcome this difficulty and achieved rhythmical variety without doing any considerable violence to the poet's metre is remarkable. At times he imposes imaginative march rhythms on the riding triplets, and even mixes these in the principal rhythms with rugged strength. Some-

times for a short space, as in the phrase "One task more declined," he abandons for a space the rhythm and the accent of the poet altogether, and in so doing he is to our mind seriously at fault; but even then he is ingenious, and there is some point in his error.

Golden Age for Composers

[Editorial in Chicago Record-Herald.]

Nor is it necessary for a musician to "write down to the populace" in order to command recognition. Elgar is not lowering his artistic standard; Debussy is not seeking popularity; Puccini is doing the best he can in his own style; Strauss is absolutely uncompromising. Composers may be sincere, daring, revolutionary, true to their highest ideals without sacrificing either money or fame. Are we getting progressive and enlightened, free from pedantry, or is the music-loving public growing too large to be controlled by any school or dogma? At any rate, ours is a golden age for musicians of originality, power, genius or even fair talent. "Superior" pessimists who see nothing but commercialism and materialism in the modern world are driven to make an exception of music—and that is an exception indeed.

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HINDERMYER

HALF MILLION OF MUSICAL VOLUMES

National Library's Collection Passes That Mark—Year's Important Additions

Herbert Putnam, librarian of the Library of Congress, has just issued his annual report for the fiscal year ended June 30, 1910. Several pages of this document are devoted to the national library's department of music. According to the statement of the chief of the music division, Oscar G. B. Sonneck, there are 552,572 titles in the catalogue relating to music, of which 19,783 were added during the last fiscal year. The collection contains 515,963 volumes and pieces of music, 23,285 books and pamphlets relating to music and 12,784 volumes and pieces which properly classify as works of instruction. Of the accessions during the last fiscal year 13,617 were added through the copyright privilege enjoyed by the Library of Congress; 449 were received from donors; 5,597 were obtained by purchase and the balance of the addition came from other sources.

Of the gifts to the library the most notable were those of Adolphe M. Foerster, of Pittsburg, and George W. Chadwick. These consisted of the original manuscripts of several of the most important works of these native composers. During the year advantage was taken of several opportunities to purchase important works, scores, collections and books about music outside of the library's usual course. At the same time the organic development of collections in which the library is particularly strong continued without interruption and according to its well defined policy.

The most noteworthy purchase was made at the auction of the library of J. B. Weckerlin, to whom the report refers as "the eminent dean of music librarians" who survived the sale of his treasures only a few weeks. The Weckerlin collection was rich in French folk songs, chansons, dance music and literature and settings of the Psalms.

Weckerlin was born in Alsace in 1821,

was, in 1869, appointed librarian of the Conservatoire National in Paris and in 1876 became its first librarian. He achieved some fame as a composer of chansons which are popular in France and are heard occasionally in other lands. His special service to music was the publication of the results of his exhaustive researches in the field of early French music, but his hobby was the collecting of material relating to the dance and the Psalms of David.

The most important actual purchase en bloc by the Music Division of the Library of Congress was the Marquise Martorell collection, which was honored by the jury of the Paris Exposition of 1900. Although it contains the manuscript full scores of nearly thirty old-time operas, its permanent significance lies in the fact that it represents about 1,300 full scores of favorite arias from eighteenth century operas in neat, contemporary manuscripts, uniformly bound. As hundreds of these arias are from operas not represented otherwise in the library they are of obvious value as additions to its collection of full scores of operas, numbering some 2,000 titles, of obvious value.

Another part of the work of the Music Division has been the transcribing of opera scores unprocurable in the original or in print. Nearly 100 of these have been copied in the last year. The library has in contemplation the preparation and publication, for public distribution, catalogues of its collections of orchestral music, dramatic music in vocal score, librettos, books on music printed before 1800, and an enlarged and more elaborate edition of its catalogue of dramatic music in full score.

Only one publication was issued by the Music Division during the year, a report on the "Star-Spangled Banner," "Hail Columbia," "America" and "Yankee Doodle," compiled by Mr. Sonneck and covering 255 pages.

The growth of the music department has necessitated more space in the library building to house it. This has been provided in the basement.

In charge of this great collection of music, its literature, manuscripts and autographs of musicians is Mr. Sonneck, who is the rare combination of musician, scholar and librarian. He possesses withal the true collector's spirit and at the same time has well-defined ideas and a proper sense of proportion combined with thoroughness and enthusiasm.

Mr. Sonneck is a native of New Jersey,

COLUMBIA'S PLAN FOR UPBUILDING CHORAL MUSIC

A HIGHLY ambitious plan for the upbuilding of choral music is that now being put into effect by Professor James C. Egbert, director of Extension Teaching at Columbia University.

The plan came into being through Walter Henry Hall, who, during the past year, has done splendid work in training the Columbia chorus, and who gave two performances last Summer, "The Messiah" and Elgar's "King Olaf." For a number of years Mr. Hall has been conductor of the Brooklyn Oratorio Society and has produced many big choral works with success. He is also organist and choirmaster at St. James Protestant Episcopal Church.

When interviewed by a representative of MUSICAL AMERICA recently in regard to the plans for the Columbia Festival, Mr. Hall had this to say: "We are planning to have four centers to form our choral body. These centers will each rehearse a work separately under my direction and will give their individual concerts each season. In the Spring they will all come together and give a great choral performance at some large hall. At present we have three centers in working and we have had many applications from choruses to fill the fourth center. We shall wait, however, until next Fall.

"My Brooklyn chorus, the Brooklyn Oratorio Society, has affiliated with Columbia, and at present the two large centers are my New York and Brooklyn choruses. The advantage for the chorus itself is that the university pays the conductor's salary, purchases or rents the music, and pays the cost of printing and advertising, and all sundry expenses. In this way each chorus will be drilled under most favorable condi-

tions and will do the best work possible."

Asked about this year's plans, Mr. Hall said: "The combined forces will give a concert in Carnegie Hall or an equally large hall, in the Spring, assisted by competent soloists and a large orchestra. I want to give 'The Creation' (Parts I and II) this Spring, and we have invited Professor Cornelius Rübner, head of the music department at the university, to conduct a performance of his 'Festival Cantata' at the same occasion."

"Will there be work done in the Summer as was the case last year?" Mr. Hall was asked.

"Yes, and the outlook for the Summer is very bright. We shall give two performances during the Summer, one of 'The Messiah' and another of 'Creation.' I shall use as a nucleus for my Summer chorus some of my regular chorus who happen to be in town, and shall add those students who are taking Summer work at the university, who qualify for the chorus. Besides, we shall give historical concerts, showing the development of church music, each concert to be preceded by a little introductory talk. A choir of men and boys will illustrate the development by examples of the various types of ecclesiastical music. Also, the madrigal and its evolution to the modern part song will be shown, illustrated by a talk at each concert and examples by a picked mixed chorus.

"It is a big undertaking to launch this; but we feel sure that we shall meet with the support of all music-lovers. Professor Egbert, under whose guidance Extension Teaching has become so important at the university, is responsible for the success of the plan thus far."

whence he was appointed in 1902 to his present position. After attending the public schools of Hoboken he completed his general education in Germany, the native country of his parents. After studying at the universities of Heidelberg and Munich, where he specialized in the history and theory of music, Mr. Sonneck took a course in conducting at the Conservatory of Sonderhausen. Since 1896 he has contributed to American, German and Italian musical periodicals. In literature his work com-

prises among other books biographies of Francis Hopkinson and James Lyon and a history of early concerts in America. He has also compiled a bibliography of early secular American music. Mr. Sonneck has made several trips to Europe for special study of collections of music.

Jeanne Korolewicz-Wayda, of the Chicago Opera Company, is to be a member of Melba's Australian Opera Company next September.

GUSTAVE HUBERDEAU

"MAKES GOOD" IN CHICAGO

The singers of the Chicago Company already have proved their merits in the Gounod music. The performance added to the laurels already gained by Mr. Dalmorès and Miss Grenville, and offered opportunities for Mr. Huberdeau and Mme. Scalfaro, which these newcomers in the cast developed to good advantage. Thanks to their services, the opera received a more complete representation than when it was first given. Mr. Huberdeau, whose exceptional vocal endowments have been admired in the undramatic rôles of the King in "Pelléas and Mélisande" and the Rappicker in "Louise," showed the possession of admirable gifts as an actor in a conventional but convincing reading of the part of Mephistopheles. Mme. Scalfaro found favor with the audience by her singing of the flower song. Mr. Huberdeau's vocal art deserves a word apart. The voice is one of the most remarkable basses of the present. It is distinguished by its tonal purity, as well as by its resonance and virility. He uses it with that consummate refinement we have learned to expect from the French singers of the present, a refinement based not merely on vocal considerations, but including in its scope sensitive regard for musical and dramatic values.—Chicago Tribune.

In the presentation last evening there were only two artists who did not sing in the previous production of this opera when it was given last week, Gustave Huberdeau, who brought to the interpretation of Mephistopheles a rich bass voice and a rather repressed dramatic impersonation of the arch fiend, and Scalfaro. Huberdeau's devil is not a very agile one. He takes himself somewhat too seriously. Vocally it was, however, a praiseworthy effort. He phrases the music with taste and sings with considerable finish.—Chicago Examiner, Dec. 2.

Chief interest in the newcomers centered in Mr. Huberdeau's interpretation. He sings with a fine sonorous bass, rather light in the lower tones, but of thoroughly agreeable quality, true to pitch and with good knowledge of effect. His acting was a little more sad than devilish, and more often matter of fact when it should have been sardonic. He sang "The Calf of Gold" with a rousing enthusiasm that found a ready response from his hearers, and his work in the garden scene showed study and was effective.—Chicago Record-Herald, Dec. 2.



Gustave Huberdeau as "Mephistopheles"

There was a new Mephistopheles, and it was a relief to see the Christmas tree effect in whiskers give way to the sinister lines of a smooth face. Much might be written, learnedly too, about the evil powers of beards, microbially speaking and otherwise, but, when all is said, the bare face can write on itself the deeper malice. This Mephistopheles was more the man of the world, with the cynicism that those develop who, with corrupt hearts, have rubbed up against the seamy side of life. Huberdeau sang with variety of color, and fortunately the gist of what he said was veiled from most of his hearers by the language, which, though the tongue of the polite world, is not so well understood as to do harm.—Chicago Evening Post, Dec. 2.

The execution of last evening was not irreproachable, and yet the performance was good enough to call out many demonstrations of enthusiasm. There seemed to be an attitude of genuine interest and impartiality, too, for it was no occasion of one singer's monopolizing all the applause. Gustave Huberdeau appeared as Mephistopheles and with good success.—Chicago Inter-Ocean, Dec. 2.

Gustave Huberdeau took his first excursion out of a horde of minor principals as far as the Chicago Grand Opera Company is concerned, when he appeared as Mephistopheles in "Faust" at the Auditorium last night. He gave an extremely good performance. While his pictorial representation of the prince of darkness was as little pulchritudinous as that of any incumbent of the rôle within the limits of our recollection, it was very effective. His conception of the rôle was not the jolly humorist with which we are familiar. On the contrary, he gave it an air of half-weary, half cynical detachment which expressed the malignity of the character very forcibly. His voice had the same excellence of which he has given us pleasant evidence heretofore and the "Calf of Gold" and serenade were sung with great force and dash.—Chicago Daily Journal, Dec. 2.

The house was well filled and the audience was responsive to the artistic appeal made by the singers and greeted the favorite melodic gems with generous applause. Gustave Huberdeau succeeded Mr. Arimondi as Mephistopheles with a masterful rendering of the music allotted to that potential and picturesque personage.—Chicago Daily News, Dec. 2.

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New York, December 24, 1910

WILL THEY DO IT?

A prominent and eminent conductor recently stated that there are many worthy musicians in this city who cannot get concert work. His remedy was that the wives of business men, who could afford it, should dispel their husbands' weariness by employing these musicians to play at their homes.

Supposing that the musicians could get concert work, supposing that they could get such engagements as this conductor suggests, would it pay?

Musicians, even artists of standing, complain that they are often called upon to perform in private homes but without fee, on the ground that the social eminence of their hostesses on such occasions is sufficient to bring them lucrative engagements later on. Unfortunately these "lucrative engagements" rarely materialize.

But the musicians go further and state that some of the conductors and leading musical societies are themselves almost as great offenders as the "social grafters."

They quote instance after instance where performers of rank at important orchestral and other concerts have received but a bare pittance or perhaps no fee at all, or have been induced to play or sing on an agreement to share in the receipts, after a certain sum had been reached, which netted them practically nothing.

Now an appearance with one of the leading orchestras in the country is, naturally, the realization of the highest expectation of an artist, especially a young one. If, on attaining this height, after years of the most arduous work and great self-denial, the artist must be satisfied to perform without any compensation or for a compensation so small that it is more than eaten up by actual expenses what future is there for the American artist in this country?

Are the supporters and subscribers, who help sustain our orchestral and other musical organizations, aware of the existing conditions?

Are they aware that a grave injustice is being perpetrated?

One of the reasons that musical professionals are so easily exploited is that they have no organization, each one is for himself or herself.

They do not hang together, so they must needs hang separately. If a number of prominent professionals would get together, form an organization, invite the representatives of the press and state facts, the whole situation would be radically changed within forty-eight hours, and they would have the noble satisfaction of helping and protecting their weaker brethren.

Will they do it?

John C. Freund

THE RUBINSTEIN CLUB AND THE CRITICS

Some members of the Rubinstein Club, a high class organization of ladies who meet for musical and social purposes, together with friends of Miss Helen Ware, a well-known composer of superior talent, have expressed to us their regret that none of the critics of the daily press saw fit to notice their concert given last Tuesday night, at which a new cantata by Miss Ware was presented and in which Miss Gluck, of the Metropolitan Opera Company, and Mr. Cecil Fanning took part.

As this case is one of a number which occur during the musical season it may be well to state the reasons for this attitude of our recognized musical critics.

In the first place, the Rubinstein Club is a private organization. It does not appeal to the general public for support. It does not sell tickets to the general public, and so the critics, already overburdened with an immense amount of public musical events which they have to attend, consider such performances as those given by the Rubinstein Club to be not within the scope of their activities. Then they are given at hotels or in the salons of prominent members of society and so the critics do not care to attend.

Furthermore the critics realize that anything like criticism of such a musical organization would very likely be resented, if it was at all unfavorable, and that the officers and members of the organization would claim: "We are only amateurs, therefore you should not criticise us from the same standpoint that you do professionals."

Finally the critics know, by experience, that much of that which is done by these organizations is of a very perfunctory character, which is not so much the fault of the members as it is due to the lack of ability on the part of the musical conductors.

WANTED—A PRINCE

Sir Edward Elgar had a number of interesting and suggestive things to say in the recent speech which he made at the annual dinner of the London District of the Institute of Journalists. More happy than his remark about the United States being given over to German musicians, and which was dealt with in MUSICAL AMERICA of last week, was the following utterance: "Music receives a good deal of attention now, but it is still the Cinderella of the Arts, although Cinderella for the present rides in a golden coach, even if it is only an operatic one."

The London *Morning Post*, in which Sir Edward's speech was reported, has a parenthetical "laughter" after this sentence. The British composer's high scorn of opera may be the first idea which one will gather from this expression. More stimulating to logical development, however, is the comparison of music to Cinderella.

Music is, in truth, the Cinderella of the arts. It has often to sit in a corner while other arts come to the front. It is scandalous that so much begging should still be necessary for so inherently exalted a lady as Music. The worst of it is that the more ideal the art, the more removed from the fashion and glamor of opera, the more music strives to be within itself simply a revelation of perfect beauty—the more begging it requires in its behalf.

The musician is often willing, though he should, perhaps, not always remain thus willing, to expect less for what he does than other artists. Painting and sculpture are certainly proud sisters. When a painter or sculptor sells a work or completes a commission, he receives a sum that, to the musician, looks like a fortune which would render him independent for the rest of his life. The man of affairs who would, perhaps, take a civic pride in the establishment of a work of sculpture or painting in some public place in his town would be less apt to bestir himself similarly for music.

Cinderella's life, however, did not end with sitting in the chimney corner. When men's minds finally grasp the significance of music in its full value, they are prone to take strong action in its behalf. Wagner's king is not to be forgotten. In America kings are not to be looked for, but something is to be expected from the people, and it is to be noted that men are arising throughout America who are beginning to take a greater interest in music and in effecting its advancement than ever before. This is occurring, not only in respect of the mere operatic golden coach, but with regard to such laudable movements as are represented by symphony orchestras, municipal music and similar matters.

Cinderella finally married the prince. And in America it is to be hoped there is a sufficient number of princely men who will gallantly come to the rescue and bear out Sir Edward's parallel to the end.

Richard Strauss' new opera, "Der Rosenkavalier," to judge from rumors emanating from the Dresden rehearsals, is not the sort of child's play which the singers and the rest of the world had been led to

expect. In fact, it is learned that the singers are "dismayed," that the opera imposes enormous demands upon the members of the cast, and that the score, while not so intricate or heavy as that of "Salomé" or "Elektra," is brilliant and presents to the singers much that is confusing and tricky.

If "Der Rosenkavalier" is "simple and melodious" only by comparison with "Salomé" and "Elektra," the world's hope is ruthlessly shattered.

"Die Koenigskinder," following upon "La Fanciulla del West," may be compared to the still small voice after the megaphone.

Copyright of "The Girl of the Golden West"

Through an omission it was not stated that the musical excerpts from the "Fanciulla del West" which were given in MUSICAL AMERICA last week are the copyright of Ricordi & Co., of whom Boosey & Co. are the American agents.

PERSONALITIES



Ellison Van Hoose on His Way to Italy

Ellison Van Hoose, the American operatic tenor, who sang for several years in Mainz, and who accepted an offer to sign in opera in Italy, had his plans seriously changed by the cholera epidemic, which prevented his landing in Naples. He is now in Florence and will make many operatic appearances before coming to America for a tour the coming season.

Melba—Mme. Melba has another protégé. Newspaper accounts introduce her as Amour Potter, of Toledo, O., whose lyric soprano is said to have so charmed the diva that she has decided to give the girl the benefit of Paris instruction. Mme. Melba will coach her "discovery" herself and promises to provide the best instructors in Paris in addition.

Jomelli—Jeanne Jomelli, the soprano, though Dutch in nationality, numbers among her friends many of the great musicians in Paris, chief of whom is Camille Saint-Saëns. During a recent visit to Paris the dean of composers himself accompanied her in one of his arias, and when she had finished said: "Oh, madame, we have no such voices in Paris!"

Spiering—Theodore Spiering, concertmaster of the New York Philharmonic Orchestra, is an ardent admirer of Gustav Mahler. Said Mr. Spiering anent the recent tour: "It was marvelous to see the way in which Mahler infused spirit in the men after a long day's travel and made them play even better at the last concert than at the first. His will is indomitable and a second performance of a work under his direction is always an improvement."

D'Albert—It is said that when Eugen D'Albert went to report the birth of his first child to the officials of the German city in which he was then living he was gazed upon incredulously because of his extreme youth and told that "it would be necessary for the father to make the report in person."

Jonas—Alberto Jonas had written a number of meritorious compositions before his twelfth year, and had played before King Alfonso XII, who presented him with a gold watch.

Puccini—"I would never have allowed the first performance of 'The Girl' to be given here had not Americans been so familiar with the story which it illustrates," says Giacomo Puccini.

Destinn—When Emmy Destinn recently confided to an interviewer that she liked her new rôle in "The Girl of the Golden West" most of all her rôles, the interviewer asked her which of them she liked the least. "Gioconda," was the answer. "You can't know how much I hate that opera. It is odious and detestable to me. I hate the music and I hate the action, all knives and murders and passion!"

Sylva—Marguerita Sylva, soprano of the Chicago Grand Opera Company, began her career with the idea of becoming a pianist. She studied for the instrument in Europe, and it was only after she had broken a finger and was unable to practice that she thought of the possibilities of grand opera.

TILLIE KOENEN IS TO MAKE ANOTHER TOUR OF AMERICA



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Tillie Koenen, Contralto

Tillie Koenen, the Dutch contralto, is to return to this country for another tour. She will be here under the management of M. H. Hanson, from February until well into June. Although her decision to return comes late, she will have many bookings. A large number of managers who last year engaged Miss Koenen have wired Mr. Hanson congratulating him on the fact that she is to make another tour.

WHAT IS FOLKSONG?

Must It Necessarily Spring from People?
—No, Says Philip Hale

The publication of a collection of songs by Stephen A. Foster is now followed by a discussion of the question whether Foster's songs can justly be called American folksongs. The answer, writes Philip Hale in the *New Music Review*, depends largely on the definition of folksongs. If the narrow, erroneous view be taken that a folksong must necessarily have sprung from the people, then Foster's songs are not folksongs. Let us take a broader definition based on that given by Dr. Hugo Riemann: A song that had its origin among the people—that is to say, the poet and composer are no longer known; or a song that has been adopted by the people and is constantly in their mouths; or a song "in folksong manner," one easily caught by reason of its simple melody and harmony remembered and sung, as J. A. P. Schultz in 1782 deliberately wrote his "Lieder im Volkston."

We do not refer to the song of a season heard first in a vaudeville show. The most distressing popular songs, the songs that make existence a burden, have the shortest life, and bear witness to the theory of modernity in music which was brilliantly proposed and sustained by the late Vernon Blackburn.

Foster's songs have the characteristics of the folksong. Many of them are still as household words in the hearts and on the lips of thousands. Extravagant things are

said and written about the influence of the folksong in the development of music as an art. They that insist on the necessity of this influence, those who joyfully believe and would persuade others that ditties of negroes, greasers, half-breeds, and chants of North American Indians are American folksongs and should be religiously nursed and thoughtfully studied—and they that are indifferent or are willing to sit on the fence and look at the shindy—should recall the visit of Artemus Ward to the Tower of London.

"You have no Tower in America?" said a man in the crowd, who had somehow detected my denomination.

"Alars! no," I answered: 'we boste of our enterprise and improvements, and yit we are devoid of a Tower. America, oh my onhappy country! thou hast not got no Tower! It's a sweet Boon.'

PASQUALI AND BORCHARD.

Two Famous Artists at Successful Pittsburgh Recital

PITTSBURG, Dec. 12.—The second of Mrs. Emma Porter Makinson's recitals was given Tuesday night at Carnegie Music Hall, Mme. Bernice de Pasquali, soprano, and Adolphe Borchard, pianist, being the artists presented. Mr. Borchard's first offering was a group of pieces contained in Mozart's sonata and his interpretation made a deep impression on his audience. A rhapsody by Brahms and the A Flat of Chopin were the other offerings of this group. The second group consisted of Valse, A Flat Chopin; two "Songs Without Words," Mendelssohn, "Jardin dans la Pluie" and others. Mme. Pasquali pleased her audience greatly, her opening number, the mad scene from Thomas's "Hamlet," giving her opportunity to demonstrate the flexibility of her beautiful voice. "Infidelite," by Tosti; "Vergleichliches Standchen," by Brahms, and "Villanelle," by Dell'Acqua, gave her other opportunities to demonstrate her artistic strength.

The Pittsburgh Orchestra Association last week issued an official statement regarding the choice of a conductor for the proposed orchestra to be placed on an endowment basis, denying the published rumors that Victor Herbert was being considered as conductor of the new organization.

F. C. S.

MME. VILLANI'S "BUTTERFLY"

Metropolitan Soprano Sings in Puccini Opera in Jacksonville, Fla.

JACKSONVILLE, FLA., Dec. 15.—At the Duval Theater on December 7 the Bessie Abbott Opera Company presented "Madama Butterfly" with Luisa Villani, the young soprano of the Metropolitan Opera Company, in the title rôle. It did not take long for Mme. Villani to earn the highest praises that can possibly be bestowed upon an artist. Her singing and acting of the exacting part were magnificent, and she availed herself thoroughly of all her opportunities. She was charmingly winsome in the first act, and, unlike so many who attempt this rôle, she sang the entrance song in perfect tune. In the second act, particularly in the narrative, she sang with astonishing flexibility and beauty of tone, and made this episode one of the emotional climaxes of her work. In the final act many of her spectators were in tears at her moving and pathetic portrayal of Cio-Cio-San's despair and death. It goes without saying that she was welcomed stormily at the conclusion of each of the three acts.

Aphorisms of a Musician

[By Clarence de Vaux-Royer.]

It is only egoism or self-love that permits many among us to be musicians and actors.

You hear parents and guardians nowadays saying bragadocially that they are "going to make musicians of their children," as though they were to have them taught tailoring or shoemaking.

The true artist and musician is less a product of man's own making than of God.

The lack of the fraternal spirit among some musicians is appalling.

Many musicians are more eager to get their pictures in the paper than to impress their work with the professional dignity of the high priests or priestesses of art.

As with bricklayers, stagehands, etc., the Musicians' Union, by raising the standard of prices for labor, has made a move in the

proper direction. The musical profession has too long been the "yellow dog" among the arts. Our privileges must be upheld and our rights asserted with dignity!

What would you have of fancy or of fact if hands were all with which men had to build?

Europe fosters and promotes the careers of its young composers. America is prejudiced by preference against hers, unless they be popular songwriters, and Broadway light and comic opera composers.

Encouragement ennobles both the giver and the recipient, inciting to new life the best impulses for creative art.

Who believes the American mind to be but a mechanism for the interpretation of the works of men of other countries? Is the foreign impress imperative?

* * *

Three Wise Men

First Wise Man.—I tell you music is a business nowadays—no longer a profession.

Second Wise Man.—No! Music is still a profession with business intermingled.

Third Wisest Man.—Gentlemen you are both wrong. Music to-day is neither a business nor a profession; it's an affliction!

Where American Teachers Excel Their European Confrères

[Vernon Spencer in The Etude.]

And right here is where the American teacher comes in and wins, and proves to be a success and necessity abroad. He knows his countrymen, and sympathizes with them and their aims; he knows the real American of the real America, and what he needs and wants, and he knows how to get the best out of him. He knows his strength and weaknesses, values his eminently practical sense and turns it to account. He uplifts and encourages by getting tangible results in a fair time, and he has no antiquated prejudices to overcome when dealing with him. He has, in

other words, the equal general ability, talent and training of his European confrère, the *quite special gift of teaching*, and the special understanding of his countrymen and their musical needs, which no one can have unless he has lived in America for a long time and studied conditions and people with interest and regard. Thus it happens that in Berlin, Paris, London, Vienna, Dresden, Leipzig, Munich we find Americans who are wresting the laurels from the native teachers, because they not only can produce better and quicker results by their advanced methods, but because, as I have said above, so many things are distinctly in their favor when considered particularly as teachers of and for Americans.

Wants American to Write Score for "Girl of the Golden West"

"I was one of those who saw Puccini's newest opera, 'The Girl of the Golden West,' when it was performed last Saturday night," writes a correspondent (John F. Ambrose) of the *New York Herald*. "I failed to catch anything like the American spirit, if there was such a thing, in the musical setting. Now, cannot the *Herald* get the right to give this work to any American composer, in the form of a contest, I mean, offering some sort of prize, for example, a guaranteed performance, with some sort of money consideration? It would, I think, be interesting to see something of the real American spirit, if there is such a thing and if it can be put into a musical work."

Holidays at Institute of Musical Art

The Institute of Musical Art of New York was closed for the Christmas holidays on December 19, to reopen on January 2 for the second term. The enrollment is now more than 600 and has reached the full capacity of the new building. Thirty-five of the students are holding free scholarships.

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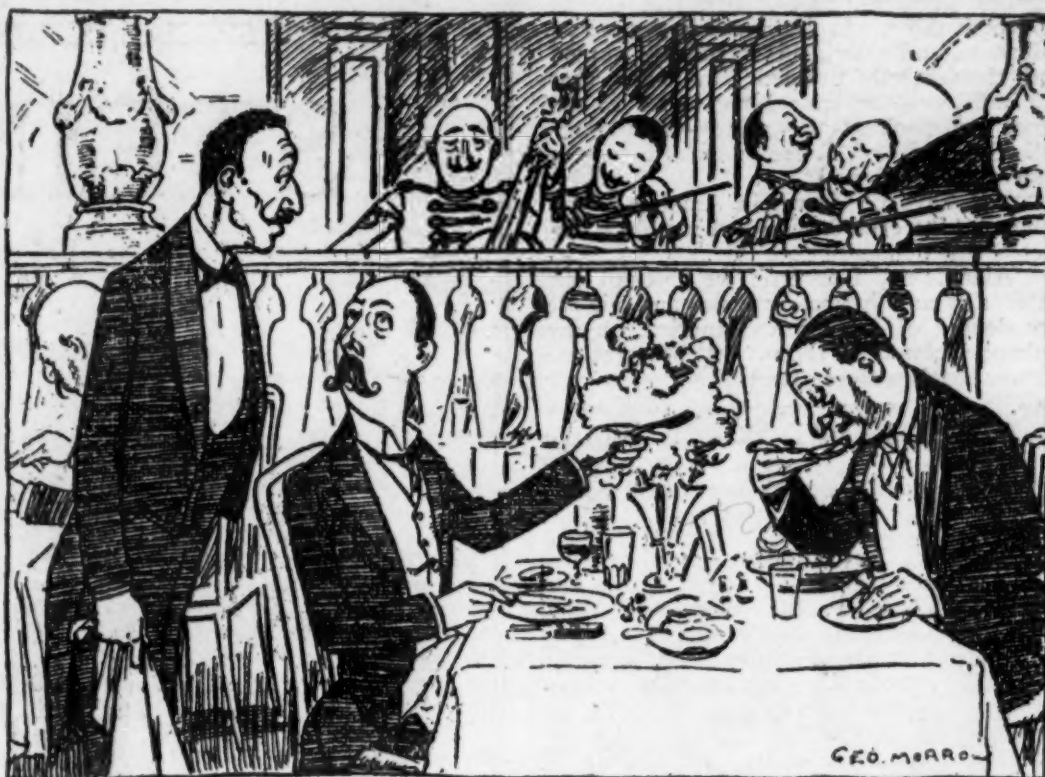
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HEARING AND TASTING

The Egotist—Waiter, take this gentleman's soup away. I can't hear the band.



Mrs. Brown, hearing a noise in the sitting-room, says the *Yonkers Statesman*, called from her boudoir to the nurse in charge of her small son:

"Katie, what was that noise?"
"O mum, it was the baby crawling under the piano, and he hit himself, mum," replied the girl.

"The dear child! Did he hurt himself, Katie?"
"No, mum; sure it was the soft pedal he hit, mum."

Senator Depew, apropos of Thanksgiving, praised, in an interview in Washington, the turkey.

"I have eaten twenty-five or thirty-pound turkeys," said Senator Depew, "that were as sweet and tender as young partridges. Rossini adored such birds. Rossini, you know, was no less famous as a gourmet than as a musician. Yet Rossini asked nothing better, on a dreary autumn evening, than to tuck his napkin, French fashion, under his chin, and fall to upon a turkey dinner.

"And may we all have, on Thanksgiving Day, the appetite of Rossini, who once said:

"The only trouble with a turkey is that it's too much for one person and not enough for two."

—*St. Louis Globe-Democrat.*

AT THE SEVERN STUDIOS

Pupils Appear in Recital of Vocal and Instrumental Music

Following out the policy of the Severn Studios, New York, of which Mr. and Mrs. Edmund Severn are directors, to give the pupils as much ensemble practice before audiences as possible, a recital was given on the evening of December 13 at which Mae Duggan, soprano; Sam Martin, tenor; Hazel Kipp, soprano; Leila Barker and Ferdinand Fillion, violinists, participated. The program opened with a trio by Philip Scharwenka, for piano, violin and viola, and it was much applauded as played by Mr. Fillion and Mr. Severn and Miss Henderson. Mr. Martin then sang an aria from "Martha," disclosing an excellent voice and style, and later in the evening was heard in a song by Mr. Severn and another by Tosti. Miss Barker disclosed violinistic abilities of a high order of merit

Fond Mother—However did the child get this bump?

New Nurse—You told me to let him play on the piano, and he fell off.—*M. A. P.*

"There is only one trouble about a Chinese cook," said the man from the West. "What is that?"

"You can never tell whether he is singing at his work or whether he has burnt himself and is moaning with pain."

—*Washington Star.*

"Don't you think you could make some improvement in that orchestra? They could hardly hear my song last night for the drum," said the soubrette.

"Well," replied the manager, with a smile, "I might add another drum."

—*Yonkers Statesman.*

She—Did you enjoy the opera last night, Herr Schwartz?

He—No; I couldn't hear anything.

She—Why not?

He—Two ladies sat in front of me and chatted the whole evening about how much they loved music.—*Tit Bits.*

Agent—Madam, have you a piano?

Housewife—Yes.

Agent—I am selling an attachment which I am sure—

Housewife—We have one.

Agent—What make is it?

Housewife—Sheriff's.—*Cleveland Leader.*

Mr. Blank—Here is this dog again. It is the fourth time this week that I have returned him.

Magistrate—How do you account for his running away to your house so often?

Mr. Blank—I can't give any reason unless, perhaps, it is because I have no musical daughters.—*Fliegende Blätter.*

in an Alard "Valse," and in Keler Bela's "Der Sohn der Haide." Miss Duggan revealed to best advantage an admirable coloratura soprano in the difficult "Lakme" Bell Song and in numbers by Spross, Worden and Chaminade, while Miss Kipp was equally successful in the dramatic aria "Abraham" by Molique. One of the features of the concert was the performance of Mr. Severn's "Song Celestial" by Mr. and Mrs. Severn, Miss Felton and Mr. Fillion. The audience was large and showed much pleasure at the work of the performers.

Jane Noria's London Triumph

Jane Noria, the former Metropolitan soprano, won a signal triumph recently when she appeared in London at Royal Albert Hall. She sang with orchestra before an audience of 7,000 people. The enthusiasm was great, and the singer, who was at her best, had many recalls and was obliged to grant several encores.

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"To a Messenger"

"The Shepherd" (Two Keys)

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BEECHAM CONDUCTS FOR MAGGIE TEYTE

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Bâtons

LONDON, Dec. 10.—Maggie Teyte appeared in a program of 18th century French music last Saturday. She was assisted by Mr. Beecham and as many of his orchestra as could be crowded onto the Æolian Hall stage. Miss Teyte was in good voice and Mr. Beecham conducted as rhythmically as ever, even though he had discarded his bâton for the afternoon. The composers represented on the program were Méhul, Grétry, Paisiello and Dalayrac. At times the orchestra was too loud for so small a hall and also for Miss Teyte's light voice, and the program became rather tiresome before the end. It was all too much in one genre, while Miss Teyte's voice, though charming, lacks a human appeal which one misses much in an extended program. Her art depicts for us all the soft and subtle color of a Watteau picture, but even Watteau, pampered as he was by Parisian aristocracy, was never satisfied with his work for just the reason that it lacked the human note.

The same afternoon Mischa Elman played Tchaikowsky's violin concerto with Henry Wood at the Queens Hall. This is one of his best interpretations and is too well known to demand criticism.

The Symphony concert Monday was devoted almost entirely to Schumann. His "Genoveva" overture was played, also his first Symphony and the piano concerto. Dr. Richter conducted these works in fine style and later he gave Beethoven's second Symphony in a refreshing manner. Frederick Dawson was the soloist. He is a pianist of sterling ability even if the poetic is rather far to seek in his art. His rhythm is good, which is a rare quality even among pianists, and his tone is big. His Schumann, however, did not reveal much charm or much *schwung*.

A novelty in the shape of a tone-poem by Julius Harrison was introduced. "Night on the Mountains" is not a discredit to a composer of twenty-five years, but it should have been called "Night on the Mountains of Russia." The themes and coloring were often very Russian, and this was the fault to find with Mr. Harrison's work—that it was all color and influence and little in individuality.

Wednesday evening Mr. Beecham conducted the Philharmonic concert. The program was the following:

Symphony, No. 34, in C, Mozart; Symphonic Poem, "Paris," Delius; Sinfonie Montagnarde, Vincent d'Indy; Phantasy-Prelude, "The Shep-

herd," W. H. Bell; Vorspiel, "Fliegende Holländer," Wagner.

Mr. Beecham was in one of his exceedingly energetic moods and consequently took the Mozart much too quickly, thus missing all of its quaint charm.

The last movement, taken at a tremendous pace, showed lack of rehearsal, particularly in the strings.

Frederick Delius owes much of his fame to Mr. Beecham, and his tone-poem, "Paris," shows him a talented composer and a colorist with a rich palette. "Paris" has been too often played to need detailed account. It represents that city in all its nocturnal moods. The beginning is particularly interesting, with its solo for the bass-clarinete over an organ point on D for double basses and drums. There is com-

President Honors H. Evan Williams

A mark of distinction was recently shown to H. Evan Williams, the famous Welsh tenor who is reaping his old-time successes all over again, when President Taft not only invited him to sing at the White House, but to dine with him also on Thursday, December 15. It came about in this manner. Not long ago Williams was singing at the Beverly home of H. C. Frick, the steel king, when the President was one of a group of friends invited by Mr. Frick to spend the evening together. Williams had been warned that, at such a gathering, he could not expect the guests to be so interested in his singing as to refrain from resorting to the various means of personal pastime provided for them, and that he must not take offense if this were found true. However, as soon as Williams began to sing all thought of other diversion, in the minds of the assembled company, vanished, and for two hours they listened to singing such as only a great tenor can display. Williams was showered with congratulations, and it was then that President Taft extended the invitation for Williams to appear at the White House.

A Definition of Folk-Songs

[H. E. Krehbiel of New York Tribune.]

Folk-songs, though the impression is a general one, are not simply songs that are popular in the countries whence they emanate, but songs which are created by the people who sing them. Folk-music, whether it takes the form of dance or song, or, as is generally the case, of dance and song combined, is that body of music which has grown up among the peoples of the world as a spontaneous utterance, without the influence of conscious art. When of later origin, it sometimes borrows form and color from artistic music, but more frequently it gives its idioms to artistic forms. Folk-songs, so far at least as their history is traceable, are "born, not made." They give voice to the joys, sorrows, hopes and aspirations of a people rather than an individual, and they are therefore correctly described as the fruit of the creative capacity of a people instead of the product of a single creator.

paratively little thematic development, the work being more in the new spirit of program music—that is, the "rhapsodic" spirit or emotional manner. The audience was very enthusiastic.

Mountains and mountainous themes appear to inspire many composers, some more, some less. Vincent d'Indy was inspired less when he wrote his prosaic and even banal "Symphonie sur un chant montagnard français." Miss Heyman played well the entirely unnecessary piano part and made the most of her ungrateful task. Mr. Beecham gave the pianist little chance to be heard.

W. H. Bell, in his Phantasy-Prelude, "The Shepherd," has also had the mountain-fever at some previous period. However, they were not Russian mountains, but

quite sensible French ones. This hardly explains a strong Wagner influence toward the end of the work. But the composition is well orchestrated and quite poetic and shows that Mr. Bell is not so young as he looks when conducting. He conducted well.

Mr. Beecham gave a lively reading of the "Flying Dutchman" overture, breaking his second bâton during its performance. He broke the first one over the Delius work.

Leila Hoelterhoff, the Californian singer, gave her recital Thursday evening at Bechstein Hall. She possesses a voice of good quality and is well schooled in its use. Her interpretations are usually very interesting and musical. Her audience and critics were enthusiastic.

EMERSON WHITHORNE.

TEACHERS WHO GAVE SONATA RECITALS IN INDIANAPOLIS



Johannes Miersch (to the Right) and
Louis Victor Saar

INDIANAPOLIS, Dec. 19.—Johannes Miersch, the violinist and head of the violin department of the Indianapolis Conservatory of Music, is shown here in company with Louis Victor Saar, the pianist and composer of this city, standing in front of the Soldiers' Monument. With Carl Beutel, the new pianist of the conservatory, they gave a sonata recital with fine success recently. Herr Miersch's concert engagements, together with his teaching, have made him a busy man this season.

Marie Brema's London "Orpheus"

LONDON, Dec. 10.—Marie Brema closes her "Orpheus" season this evening. She has again been so successful that she will resume her activities at the Savoy Theater next February. Miss Brema's production of "Orpheus" will be remembered not so much for any startling vocal attainments in the reading of the score as for the highly artistic dancing and posing. The *mise en scène* was particularly beautiful in the second act, where the underworld is shown with a mass of writhing figures and arms rising from a dark stage in awful entreaty. This scene is also lighted according to the best Continental ideas, there being top lighting of a singularly dismal quality. Allan Glen, as one of the principal dancers in the underworld, is exceedingly talented and as a type of really masculine adolescence is very beautiful. The picture of the Elysian Fields did not seem quite so real, although it was thoroughly artistic. The orchestra played fairly well under Mr. Bridge and the singing was adequate.

EMERSON WHITHORNE.

Puccini Thanks Metropolitan Orchestra

A letter of thanks has been sent to the members of the Metropolitan Opera House orchestra by Puccini as follows:

"It is with great pleasure that I tender you my utmost thanks for the extreme interest, attention and work you have devoted to the preparation of my latest opera, 'La Fanciulla del West.' The success obtained on the première was undoubtedly enhanced by the result of your untiring efforts. I congratulate you upon the excellent interpretation of my music under the guidance of your great conductor, Signor Toscanini.

"With renewed and sincere thanks,

"GIACOMO PUCCINI."

A Morning of Old French Music

Before a large society gathering, the first of the morning series of "Chansons en Crinoline" was given, December 15, at the Plaza, New York. The program was made up essentially of French music of the fifteenth, sixteenth and seventeenth centuries, which was rendered by Edmond Clément, tenor; Elena Kirmes, soprano, and Arnold Dolmetsch, clavichord. Stage settings and costumes of the time of Louis XV were employed.

Brahms's "German Requiem" recently had a noteworthy performance in St. Paul's Cathedral, London. It was given with full orchestral accompaniment. The body of the church was thrown open to the public.

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New Instrument at Cathedral of St. John the Divine Will Rank
Among World's Greatest—Its Mechanism and Possibilities of
Tone Color and Volume—Australia Has Largest Organ in World

THE great organ which is being installed in the Cathedral of St. John the Divine is approaching completion. When it is actually finished, after being four years in course of construction, New York will be richer in great organs than any other city in the world.

In the opinion of Ernest M. Skinner, the builder of this and other famous New York instruments, the Cathedral will possess the crowning achievement so far in organ building. In the number of stops this organ is slightly smaller than a few other instruments.

"But in point of completeness," says Mr. Skinner, "both as regards tone color and volume, it will have no superior in the world and possibly no equal. There are no compromises or abbreviations of any sort or description. Several of the tone colors appearing in this instrument are used for the first time in the history of organ building and nothing has been left undone to make it a great work of art."

There are people to whom this talk of "a great work of art" will mean less than the fact that the organ is costing \$70,000, that it has between 6,000 and 7,000 pipes, that the largest of these is a great wooden conduit 32 feet long and that the smallest is a thin reed of tin not even so large as a lead pencil.

These are the people whose mouths will open in astonishment if told that in reality three organists must work together to make the big instrument speak. The real organist is Miles Farrow, but he would be powerless without his two assistants, the same being a 15 horse-power electric motor operating the southern division of the instrument and a 7½ horse-power motor for the northern division. These two divisions are placed one in either side of the chancel or choir of the Cathedral and fifty feet above the main floor.

Each division occupies the space of a good-sized house and each is packed with ranks on ranks of pipes, zinc, composition and wooden. The largest is the 32-foot pedal bombarde, the only one of its kind in the world except the one in the College of the City of New York. It is said that in Westminster Abbey there is an organ pipe 64 feet long, laid horizontally along the ceiling of the choir loft. The 32-foot pipe up at the Cathedral of St. John the Divine gives the same tone because it has a 64-foot stop. It is a curious fact that these square wooden organ pipes are tuned to a pitch just an octave higher than the note they are intended to give. A wooden plug or stop with a handle on it is then put into the end of the pipe, with the consequence that the pitch is lowered just one octave. In this way the 32-foot pipe is made to give the note of an unstopped one 64 feet long.

It is rather stretching the imagination to call this sound a note. It is just a great gusty rumble, as if an inconceivably huge giant breathed audibly up there under the echoing domes and vaults. As for the sound of the littlest pipe it is like the thin, shrill singing of a tea kettle just beginning to whisper to itself about boiling.

Between those two extremes come almost 7,000 other tones in which the big organ can speak. One of these, the solo voix celeste, is the first of its kind in existence. The peculiar quality of its note is secured by tuning the pipe almost imperceptibly off the true pitch, so that it has a wavering tremulousness like that of the violins in the motif of the Grail.

Mr. Farrow, to whom has fallen the prize of the coveted position of organist of the Cathedral, has been in New York only about a year. He comes from Baltimore, where he played in the Madison Avenue Synagogue, in Christ Church and in St. Paul's.

One cannot wonder at Mr. Farrow's enthusiasm over the great instrument he is to play. When he shows his visitor the console, with its mahogany case, its four manuals or keyboards, its rows of solid ivory register knobs (109 of them in all), its 101 speaking stops, its 31 couplers, its 33 pistons, he betrays his eagerness to have all that wonderful complex mechanism turned over to him, for him to learn its secrets.

From the console an electric cable 240 feet long goes, by way of a descent to the cellar and up again, to the motor. And

before the touch of the fingers on the keys can be reported in sound, the electric current must run through this cable and a maze of wires, must jump through relay stations, close armatures, open valves, in short, carry out a program which it would take a page to explain. Yet the whole thing is as swift as thought and, as Mr. Farrow says, a baby's finger could ring as great a thunder of sound as the blow of a hammer on the keys.

"The touch is like velvet," he says. This ease and suavity is the greatest achievement in modern methods of organ building. The mechanism of the finest grand piano is far slower and less responsive than that of the perfect modern electro-pneumatic organ action, such as that of the Cathedral instrument. It has also electro-pneumatic swell pedals, the first of their kind in any instrument in New York.

—New York Sun.

The World's Largest Organ

The intended organ for the Cathedral of St. John the Divine will no doubt reflect credit upon the builders, but it will not be the largest and most modern ever built, as was asserted in an article in the Sun recently, declares James E. Dale, organist of the New Jersey State Reformatory, in a letter to the Sun. Reference was made to the organ in Westminster Abbey, and it was said that it contained a 64-foot pipe "horizontally" laid according to specifications by Hill & Son, of London. That organ does not contain a 64-foot pipe, or even a 64-foot tone pipe, but it does contain a 32-foot double open diapason and a 32-foot contra posane. It also contains five complete manuals, with, of course, a separate pedal organ of ten stops. The fifth manual, or "celestial organ," has seventeen stops. It is placed in the triforium of the south transept and is connected with the console of the organ by a cable 200 feet in length. The main organ has pneumatic action throughout. It contains three octaves of brass gongs struck by electro-pneumatic hammers. This magnificent organ has 4,780 pipes. The organ and its celebrated and worthy organist, Sir Henry Bridge, are known to musicians the world over.

Not to be overlooked or forgotten by any means is the really largest organ in the world, the one in the town hall of Sydney, New South Wales. This organ contains six manuals, as follows: Great organ, twenty-eight stops and 2,440 pipes; swell organ, twenty-four stops and 1,891 pipes; choir organ, twenty stops and 1,342 pipes; solo organ, twenty-one stops and 1,258 pipes; echo organ, eight stops and 854 pipes; pedal organ, twenty-six stops and 960 pipes, or a total of 8,745 pipes. It has 189 stops, couplers, combination studs, etc. The draw stop knobs are of solid ivory. The internal width of the instrument is eighty feet, with a depth of about twenty-six feet. Its largest pipe—and I may say the largest organ pipe in the world—is a 64-foot contra trombone, a 64-foot "reed" stop. Its case is magnificent. It is twenty-one years old.

A Mendelssohn Afternoon for New Orleans Chorus

NEW ORLEANS, Dec. 9.—The first musicale of the Saturday Music Circle last Saturday afternoon was devoted to Mendelssohn. Mrs. J. L. Gwynn and Mrs. Robert Lawrence were the soloists. The choruses were splendidly led by Mrs. F. W. Bott. Others who participated in the program were Fred Foxley, Bertha Luce and Mrs. Coleman Adler, who were heard in a trio, and Mmes. H. Kaufman and B. Blum, who gave a piano duo, the adagio from the Scotch symphony.

Robert Moore and Miss Donaldson, baritone and light soprano of the local French Opera Company, were given an ovation last night in "Rigoletto." M. de la Fuente, the leader, was brought upon the stage to share in the flattering reception. The new dramatic soprano who is to succeed Mlle. Scaler is expected to arrive Monday. Her name is Mlle. Lowe.

H. L.

Marguerite Carré is learning to dance for her next new rôle at the Opéra Comique. She will create the name part of Laparra's "Jota," which requires dancing as well as singing.

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HADLEY BACK WITH HIS OWN ORCHESTRA

Seattle Audience Warmly Greeted
Composer-Conductor After
Eastern Tour

SEATTLE, Dec. 12.—Director Hadley, fresh from his Eastern triumphs, conducted the third "Pop" concert of the Seattle Symphony Orchestra last week, and was greeted with hearty applause. The audience was of goodly proportions, and encores were plentiful. The program included the following numbers:

Tschaikowsky, March Slav; Thomas, Raymond Overture; MacDowell, Claire de Lune (orchestrated by Hadley); Verdi, Aria, "Eri tu," from "Masked Ball"; Puccini, "Madama Butterfly" selection; Donizetti, Sextet; Songs: "O Come with Me in the Summer Night," Van der Stucken; "How Should You Know, Denza"; Irish Names, Hilton-Turvey; German, Henry VIII. Dances.

The soloist of the afternoon was Charles Derbyshire, a baritone, who proved his merit and the splendid quality of his voice in a way to earn him great applause. His voice hardly had the power necessary in the aria, though he sang with style and good tone.

The first concert of the Schubert Club was given last Friday evening, and marked the initial appearance of the new director, C. M. Pyke. His work was very favorably commented upon. Besides the club members, the program presented three soloists. John Spargur, violinist, was heard recently at the Symphony concerts, and his appearance at this concert merely served to emphasize the good impression he made at first. Festyn Davies, a tenor, sang his numbers with taste and splendid enunciation. An entire stranger to Seattle audiences was Mrs. Arthur Huntington Brush, who proved to possess a soprano voice of power and effectiveness. Mrs. Brush is recently from St. Paul and intends to reside in Seattle.

The Seattle Center of the American Music Society gave its first concert of the season November 28. The program was interesting and in the hands of capable local artists. It is given here in full as being perhaps a matter of more than local interest:

John Haraden Pratt, Trio in G, for violin, 'cello and piano; Sydney Homer, "Michael Robertes Bids His Beloved Be at Peace"; Arthur Farwell, "Drake's Drum"; Mary Carr Moore, "Pancho's Serenade"; "Kristofer Ursin"; George W. Chadwick, Quintet, for piano and strings; Henry F. Gilbert, "Salambo's Invocation to Tanith"; Mrs. C. H. Hopper, H. B. Pasmore, "Beware"; C. B. Hawley, "Ah, 'Tis a Dream"; H. B. Pasmore, "I Made a Little Song One Day"; Women's Chorus sung by the Choral Division of the Seattle Center, Edwin Fairbourn, director.

The trio and the quintet were played by Claude Madden and W. R. Hadley, violins; B. F. Leventhal, viola; Max Steindel, 'cello. In the trio F. F. Beale was the pianist, and for the quintet Louis Dimond served in the same capacity. Boyd Wells acted as accompanist for the singers, so that the compositions could hardly have been in more capable hands.

Last week saw the presentation of the light operetta, "Priscilla," under the direction of Thomas Ryan. The production was under the auspices of a local church and was creditable to all concerned. There are several other operatic ventures scheduled for this season, and one is of more than passing interest in that it is the initial performance of an original music drama, the work of two of our local writers. The composer of the music is Gerard Tonning, and the librettist is C. M. Thuland. The work is styled a "music drama," and is in three acts under the title of "Leif Erikson." It is based upon the incidents preceding and relating to the voyage of Leif Erikson, resulting in the discovery of America in 1003. The cast will include prominent local singers as well as the Norwegian prima donna,

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CHARLES DALMORES.

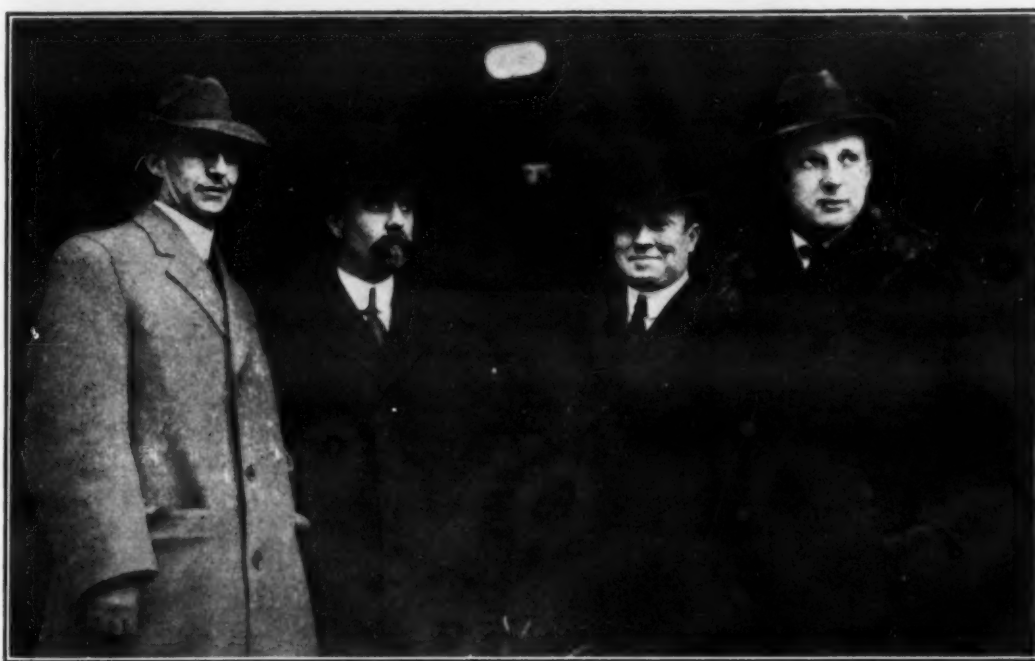
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PROMINENT IN OHIO'S MUSICAL AFFAIRS



The above snapshot, taken a week ago in Dayton, shows four prominent figures in Ohio's musical life. In the group, reading from right to left, are Leopold Stokowski, director of the Cincinnati Orchestra; Frank E. Edwards, manager of the orchestra; A. F. Thiele, promoter of the first symphony season for Dayton, and Arthur Leroy Tebb, a well-known Dayton singer and teacher. The photograph was taken on the arrival of the orchestra in Dayton, where one of its recent successful concerts was given.

Mme. Gloerson-Huitfeldt, who recently appeared at one of the Symphony "Pop" concerts. The performance is set for December 10 and will be under the direction of the composer. F. F. B.

SPANISH PIANIST PLAYS HERE

Maria Cuéllar Displays Temperament and Good Technique in First Recital

Mme. Maria Cuéllar, a Spanish pianist who has won much recognition for her playing in her native land, appeared in recital at Mendelssohn Hall, New York, on Thursday afternoon, December 8. Her program was:

Sonata quasi una fantasia, op. 27, No. 2, Beethoven; Rondo Capriccioso, op. 4, Mendelssohn; Etuden, op. 10, Nos. 3 and 12, Valse, op. 64, No. 2, Ballade, op. 47, No. 3, Nocturne, op. 15, No. 2, Chopin; Polonaise, No. 2, Liszt; Arabesque, Debussy; "Triana," from Suite "Iberia," Albeniz; "Au Printemps," Grieg; Etude en forme de valse, Saint-Saëns.

Mme. Cuéllar proved herself to be a temperamental and technically well-equipped musician. Perhaps, in the Sonata, she allowed her temperament to impair the required repose in the first part, but the final movement was brilliantly played. In the Mendelssohn she showed a fine rhythmic sense and some clean-cut, rapid passages, while the Liszt Polonaise was given in a true bravura style. In the selection from the Albeniz Suite, played for the first time in America, the pianist gave a good presentation of a composition of doubtful merit, though full of typically Spanish rhythms, and most modern in harmonization. The Saint-Saëns Valse again gave the pianist opportunity to display a fleet technic. The audience was exceedingly enthusiastic and demanded encores after numerous recalls.

Schubert Club of Grand Rapids Presents an Interesting Program

GRAND RAPIDS, Mich., Dec. 14.—The Schubert Club, under the efficient leadership of J. Frances Campbell, gave the first of the season's concerts at Powers Theater Monday evening.

It was a social as well as musical event. Roderick White made his home debut as a concert violinist, and aroused his audience to high enthusiasm. He has fire, poetry,

temperament and a facile technic. Mr. White is the twenty-year-old brother of Stewart Edward White, the novelist, and of Gilbert White, the artist.

Arthur Middleton, of Chicago, one of the finest basses in the Middle West, was most satisfying with his exquisite tone production, perfect enunciation, masterly interpretations and poise and ease of manner.

The chorus consists of sixty men, who sang the varied program in musicianly style. Ferdinand Warner, accompanist of the evening, ably supported both soloists and chorus. E. H.

Illustrates Old English Folk Dances

Mary C. S. Neal, who has revived the study of folk dances in England, and Florence Warren, who dances them, arrived in New York, December 12, on the White Star liner *Arabic*. Miss Neal has been searching records of old country and Morris dances which she regards as probably survivals of ancient Druidical ceremonies. With Miss Warren she will illustrate the old dances in Boston, remaining in that city a month. Miss Neal lectures on "The Civic Value of the Revival of Folk Dances and Pageants." At the Old English fête, which will be given in New York on Christmas eve under the auspices of the MacDowell Club, Miss Warren will give a number of the dances.

Marchioness Makes Concert Debut

LONDON, Dec. 15.—The Marchioness of Decerin, formerly Florence Davis, of New York, made her first public appearance as a singer at a charity concert to-night at Bechstein Hall. She sang a duet with Pauline Donald, the noted soprano, and also three individual songs. She was heartily applauded.

Félicia Litvinne is the latest addition to the Beecham Opera Company in London.

BEETHOVEN CONCERT BY PHILHARMONIC

Uneven Performance Given Some
of the Numbers—Scharwenka
the Soloist

The Philharmonic returned from its fortnight of out-of-town wanderings on Tuesday evening of last week and gave the first of the series of special concerts scheduled for Carnegie Hall. In commemoration of the 140th anniversary of Beethoven's birth the program was devoted exclusively to works of that master, and the soloist of the occasion was Xaver Scharwenka, the pianist. He played the "Emperor" Concerto, and the orchestra's numbers consisted of the "King Stephan" and "Coriolanus" Overtures, the "Pastoral" Symphony and the third "Leonore" Overture.

The "Pastoral" Symphony was substituted at the last moment for the eighth, which had previously been billed, and no explanations were given. However, it is not likely that many in the audience took the change very deeply to heart, for though the latter symphony is, perhaps, not heard quite as often as it deserves to be, it is inferior to the other in musical value. Mr. Mahler showed last year how well he could bring out the fragrant loveliness of the "Pastoral's" first and second and final movements, and how thrillingly realistic he could make the thunderstorm. He did all this again last week, though it must be confessed that his orchestra did not always seem in the pink of condition. Perhaps the strain of traveling had tired the men, or perhaps seven performances of the work within ten days had made them careless. At any rate, there were moments of roughness, moments of doubtful intonation of wood-wind and horns, and not a little rhythmic uncertainty. Just before the first big thunderclap one of the tympanists almost brought about a catastrophe by upsetting one of the kettledrums.

Mr. Scharwenka's playing of the concerto earned him five recalls. It must be confessed that he did not seem to command the breadth and the great sweep required in the first movement, and that his performance on the whole was not free from that quality of dryness which has previously been noted. But there were portions of the adagio and the rondo that were genuinely delightful and that fully merited the applause they evoked. When the dynamic scheme does not exceed *mezzo-forte* Scharwenka's tone is limpid and beautiful.

The "King Stephan" Overture, which is a work of small account, and the "Coriolanus," which is of very mighty significance, were both well done; but better even than these was the "Leonore," which Mr. Mahler reads in a way that forcibly calls to mind Wagner's assertion, "this is no longer an overture, but the mightiest of dramas in itself."

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NEW OPERAS IN GERMAN THEATERS

"Abbé Mouret," by Max von Oberleithner, Heard in Berlin and Adele Maddison's "Der Talisman" in Leipsic—Success of Howard Wells, American Pianist

BERLIN, Dec. 1.—"Abbé Mouret," a new opera by Dr. Max von Oberleithner, was given its premiere recently in the Komische Oper. Shortly before his departure for Vienna Director Hans Gregor added this new opera to the somewhat heterogeneous repertoire of the Komische Oper. It was accorded a *succès d'estime*—not more—on the part of the public. In spite of its interestingly contrapuntal structure, the work lacks dramatic impulse and original invention. Oberleithner is too devoted a disciple of Wagner to evince sufficient originality; entire parts are almost copied from Wagner—"Tristan und Isolde" by preference. The orchestration shows the routine instrumentalist, who also possesses a well-developed sense for tonal effectiveness. The libretto, taken from Zola's novel, "The Priest's Sin," has been divided by the composer into seven scenic pictures, giving ample opportunity for the display of variegated decorations. The first performance was interpreted with due conscientiousness and care by Frau-lein Margarete Siems, of Dresden; Herrn

Holzappel and that excellent artist, Desidor Zador. The orchestra, under Kapellmeister Reznicek, did its best.

It is universally taken for granted in theatrical and musical circles that Maximilian Moris, hitherto the stage manager of the Komische Oper, will succeed Director Gregor, who goes to Vienna.

The first performance of Adele Maddison's "Der Talisman," opera in four acts, after the work of the same name by Ludwig Fulda, took place in the Stadttheater of Leipsic, on Saturday, November 19. This first operatic attempt of the English composer met with a pronounced success—whether or not it will be lasting, time alone can show. Hitherto we have heard of Mrs. Maddison only through some of her songs. Her first trial at such an intricate task as the composition of an opera must therefore be looked upon as a somewhat intrepid undertaking. Originality is not so much the composer's strong point as tasteful construction of her work. Without counting a certain amount of sameness the instrumentation is cleverly arranged and not devoid of tonal effectiveness. The large audience, comprising many professional artists and critics from other cities, showed appreciation by calling Mrs. Maddison before the curtain a number of times.

Conrad Ansorge's Chopin evening in the Beethoven Saal drew a large and grateful audience. His program consisted of: Ballad in F Major; Sonata in B Minor; Valse; Nocturne in F sharp Minor; Impromptu in G Flat Major; Berceuse; Etude in A Flat Major; Ballad in A Flat Minor and the

Sonata in B Minor.

In the Beethoven Saal on Wednesday, November 23, Howard Wells, the American pianist and teacher of the Leschetizky method, played a large program before a well-filled house. His interesting program consisted of works by Mendelssohn, Beethoven, Schumann, Brahms, Chopin, Liszt, Saint-Saëns, Debussy and Leschetizky. It is difficult to say exactly with which composition Mr. Wells scored the greatest success. He certainly gave many who were present at this concert, even of those who had heard him before, a great surprise. His playing evinced a dash, a technic and a dynamic effectiveness that drew forth the most enthusiastic applause. His interpretation of a work is clear cut and imbued with artistic spirit and the various kinds of touch of which he is capable, in conjunction with his extraordinary technic, make it possible for him to present each work in the individual manner which it requires. We have in Mr. Wells an artist of true worth and who is rapidly gaining widespread recognition.

In the Beethoven Saal on the same evening we heard that very popular German concert singer, Lula Myszig-Gmeiner. Her program consisted of songs by Beethoven, R. Kahn, Brahms and Löwe. Lula Myszig-Gmeiner will always be an interesting singer in spite of the fact that her voice has unquestionably lost its varnish, as it were. But the hearer is fascinated by this artist's versatility in presenting new characteristics with each composition.

Bruno Gortatowski, the Berlin piano teacher, gave an interesting pupils' recital last Sunday afternoon, those taking part being Alicia Bredow, Vida Reed, May McDonald and John Toner. Their work, both from the standpoint of a fluent and satisfying technic as well as on the interpretative side, showed a most commendable thoroughness. O. P. JACOBS.

A NEW ENESCO SONATA

Grieg and Beethoven Works Also at Second Mannes Concert

The second of the Mannes sonata recitals was given before a large audience in the Belasco Theater, New York, on Sunday night. The program contained Grieg's G Major Sonata, for violin, Beethoven's in the same key, op. 96, the adagio from Bach's E Major Concerto, and a new Sonata in F Minor by Georges Enesco. The performance of these by the two players was marked by a good deal of seriousness, but not always by musical finish and poetic beauty. Mrs. Mannes's accompaniments were well managed but Mr. Mannes's tone sounded for the most part unpleasantly scratchy and rough, and his interpretation of the Bach and Beethoven music was dry and cold. The Grieg Sonata brought the greatest applause of the evening, for even when not ideally rendered its beauties will assert themselves with forcefulness. The Enesco novelty, which is in three movements, is a half hour's ado about nothing—a type of composition useful only in so far as it can be made to serve as a horrible example. H. F. P.

Theresa Rihm in Dramatic Excerpts at Tonkünstler Society

Mme. Theresa Rihm, soprano, with Nol Cornelissen, tenor, assisted at the last program of the Tonkünstler Society, in Brooklyn, appearing in two duets from Goetz's opera, "Francesca von Rimini." Mme. Rihm, whose voice is as well suited to dramatic as lyric rôles, appeared to excellent advantage.

The program also contained a sonata for four hands, by Goetz, played by Alexander Rihm and Wilhelmina Müller, and a Beethoven Trio (op. 70, No. 1), played by Henry Schradieck, Alexander Rihm and Gustav Hornberger.

Adolphe Borchard in Baltimore

BALTIMORE, Dec. 19.—Adolphe Borchard, the French pianist, gave a delightfully artistic recital at the Academy of Music Tuesday afternoon, before a large and well-pleased audience. Mr. Borchard was repeatedly recalled after each group of numbers. The program opened with Beethoven's Sonata, op. 57, Appassionata, followed by selections from Brahms, Schumann, Mendelssohn, Mozart's C Major sonata; six études by Chopin, and other numbers, concluding with Liszt's Polonaise, F Major. The recital was under the direction of M. H. Hanson. W. J. R.

TWO NEWARK CONCERTS

Musical Interests of Young People Served in Both Programs

NEWARK, N. J., Dec. 19.—Two interesting concerts were given here Friday evening. Although differing in character, both were intended to help the younger element in the appreciation of good music.

Opening its season of concerts for young people at Wallace Hall, an orchestra, composed of musicians selected from the New York Symphony Orchestra, under the direction of Frank L. Sealy, played Haydn's "Oxford" Symphony; two overtures, "Cosi Fan Tutte," and "Die Entführung aus dem Serail" and the Andante from the "Jupiter" Symphony by Mozart; "Prometheus" and the Andante from the First Symphony of Beethoven. Mr. Sealy made explanatory remarks on the program. The soloist, Elizabeth Morrison, an English contralto, sang Salomé's aria from "Herodiade" by Massenet, three songs by Foote, and Haydn's, "My Mother Bids Me Bind My Hair," all of which were well given.

In presenting Reinold Werrenrath, baritone; Leopold Winkler, pianist, and Joseph Gotsch, cellist, at his Artists' Concerts at Elliott Street School, Principal Charles Grant Shaffer made an important advance in his educational project for young people.

Mr. Werrenrath was appreciated in several English and American songs; one of Mr. Winkler's most pleasing numbers was his own arrangement of Schubert's "Liebesbotschaft," while Mr. Gotsch excelled in Davidoff's "At the Fountain." In his own "Berceuse Americaine," a charming composition, with a flavor of the warmth of the South in it, he played with much beauty of tone and with artistry.

Mr. Winkler and Mr. Gotsch were also heard in Grieg's Sonata in A Minor for piano and cello.

Nordica's Reception to Bernhardt

Lillian Nordica was hostess and Sarah Bernhardt was guest of honor at a reception in the Hotel Gotham, New York, December 18. A throng of leading representatives of society and the arts joined in honoring the great French actress. Among the guests of musical prominence were: Mr. and Mrs. Leo Slézak, Mme. Mariska Aldrich, Emma Thursby, Dr. Guillaume Stengel-Sembrich, Mme. Flahaut, Mme. Jomelli, Mr. and Mrs. Victor Herbert, Mr. and Mrs. Pasquale Amato, Mr. and Mrs. Walter Damrosch, Kitty Cheatham, Herbert Witherspoon, Reinhold von Warlich, Mme. Gerville-Réache and Prof. and Mrs. Xaver Scharwenka.

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FRANZ KOHLER FOR OBERLIN COLLEGE

Noted Pittsburg Violinist Engaged by Ohio School—Macmillen to Sue Pittsburg Orchestra Committee on Contract—Gacia Ricardo's Second Pittsburg Concert

PITTSBURG, Dec. 19.—The Pittsburg Symphony Orchestra, disbanded a week ago, today appeared in vaudeville at the Grand Opera House under the conductorship of Franz Kohler, concertmaster of the orchestra, and met with a splendid reception at this afternoon's performance. A light and breezy program was offered, and it pleased the general public. Mr. Kohler has had much experience in conducting, for last Spring, during Director Carl Bernthaler's illness, he conducted the Pittsburg Festival Orchestra with rare skill and ability. Mr. Kohler intends leaving Pittsburg in January and already has accepted a professorship of music at Oberlin College, in Oberlin, O., and Fritz Goerner, first cello player, goes with him.

Harry Davis, the owner of the Grand Opera House, offered forty of the players of the orchestra a week's engagement under Mr. Kohler's direction, in order that the general Pittsburg public might be given an opportunity to hear them and they accepted his generous inducement.

Mr. Kohler, in speaking of the financial difficulties of the players to the *MUSICAL AMERICA* correspondent, said that every one of them intends to bring suit, unless they are paid according to contract. Each player must be given four weeks' notice of a desire to dispense with his services. Mr. Kohler says that not one of the players has been officially notified. The orchestra men held a meeting a few days ago in the rooms of the Pittsburg Musical Union and decided to fight the matter to the end. Edward E. Jenkins, chairman of the executive committee of the orchestra, who has borne the brunt of the expense of maintaining the orchestra, is said to be \$20,000 out of pocket because of his experiences.

Francis Macmillen, the American violinist, who was to have appeared as soloist at the concert scheduled by the orchestra for last Friday night, came to Pittsburg to fill his engagement, regardless of the fact that the orchestra was disbanded. Messrs. Haensel & Jones, the New York managers, will, it is said, sue the orchestra committee to recover on Mr. Macmillen's contract. Mr. Macmillen, while here, gave out a statement that Mr. Haensel spent twenty-four hours in Pittsburg to get this contract, which was duly signed and witnessed, and although it was unfortunate that the orchestra was compelled to disband, yet he holds that it is not his fault that the committee gave up the orchestra. Mr. Macmillen went to Washington and Jefferson College Thursday night, for a recital there. Mr. Jones, following Mr. Macmillen's return to Pittsburg, gave the latter to understand that he would sue on the contract.

Charles Heinroth, organist and director of music of Carnegie Institute, had the pleasure last week of opening a splendid new organ at the Scranton Baptist Church,



Franz Kohler, Formerly Concertmaster of the Pittsburg Orchestra, Who Will Teach at Oberlin College

Scranton, Pa. Mr. Heinroth was highly elated with his reception. Mr. Heinroth continues to play to capacity houses at his Saturday night and Sunday afternoon concerts at Carnegie Music Hall.

The Apollo Club, Rinehart Mayer conductor, and Mme. Gracia Ricardo, soprano soloist, gave a splendid concert Tuesday night at Carnegie Music Hall, inaugurating the fifteenth season of this splendid organization. It was Mme. Ricardo's second appearance here this Fall, and her reception was even more enthusiastic than on the first occasion. She sang the aria, "Pleurez mes Yeux," from Massenet's "Le Cid," with great effectiveness. "Laughter and Weeping" and "Autumn," two Franz songs, were especially interesting.

Dallmyer Russell, the Pittsburg pianist, gave the second of his historical piano recitals of the series last Thursday night at his East End studio.

The Pittsburg Male Chorus (James Stephen Martin, director, opened the new auditorium at Jeanette, Pa., last Thursday night and gave a splendid concert with Ida Mae Heatley, contralto, as assistant soloist.

The Mozart Club will give "The Messiah" at Carnegie Music Hall December 29 with the following quartet of soloists: Caroline Hudson, soprano Adah Campbell Hussey, contralto; John Barnes Wells, tenor, and Arthur Middleton, bass.

E. C. S.

Harold Bauer and Fritz Kreisler recently gave a joint recital in Paris.

HERBERT'S GRAND OPERA

Composer Attends Rehearsals of "Natoma" in Chicago

CHICAGO, Dec. 19.—Victor Herbert, the composer, has been in Chicago for the last few days busy with the first rehearsals of "Natoma," his opera of California, which will be produced by Mr. Dippel. Joseph D. Redding, the librettist of "Natoma," has just returned from a trip to England and will be here in a few days.

Mr. Herbert declares that he is more than delighted with the cast that will sing this, the first grand opera to be sung in English by the Chicago Grand Opera Company. Miss Garden will sing the rôle of the Indian girl *Natoma* and Lillian Grenville will sing the rôle of the fascinating *Barbara*. John McCormack will have the part of the *American Lieutenant*; Mario Sammarco, the Italian baritone, who speaks excellent English, will have an important rôle. C. E. N.

A NOTABLE CONCERT WEEK IN ST. LOUIS

"Messiah" by Chorus of Five Hundred—Gruppe with Symphony Orchestra

ST. LOUIS, Dec. 17.—The week just closed has certainly been a gala one for concert-goers. The first event of note was on last Monday night at the Coliseum, when the "Messiah" was given by a chorus of 500 voices, recruited from all the choral organizations of the city, accompanied by the St. Louis Symphony Orchestra and assisted by Mme. Johanna Galski, soprano; Eva Mylott, contralto; George Hamlin, tenor, and David Bispham, baritone. The oratorio resulted in an artistic triumph for the soloists and chorus both. Mme. Galski's singing was electrifying, and Mr. Hamlin ably sustained his reputation as one of the greatest of American tenors. His voice completely filled the large auditorium. Miss Mylott, who has heard here several weeks ago, sang exceedingly well and Mr. Bispham performed in his usual artistic style. Mr. Zach gave the score a careful reading. The Rev. Father Manzetti conducted all the rehearsals.

Following closely upon the heels of this performance was the recital given at the Odeon on Tuesday night by Liza Lehmann and her quartet of English singers for the benefit of the Baptist Orphans' Home. Mme. Lehmann appeared here last year in private recital, but this was the first opportunity that the public had had to hear her famous songs interpreted by the composer herself.

For the Friday night and Saturday matinée concerts of the Symphony Orchestra, the soloist was the phenomenal Dutch 'cellist, Paulo Gruppe, who scored a distinct hit at his debut performance with his beautiful rendition of the 'cello Concerto in A Minor, by Saint-Saëns. After persistent applause he responded with an encore, "Kol Nidrei," by Max Bruch. Gruppe played with great ease and his tones were resonant and pure. Mr. Zach played for his opening number the Beethoven "Coriolanus" overture, which was followed by the "Pastorale Symphony," heard here last year during the cycle. He gave both numbers a magnificent reading. The orchestra was in fine fettle and played with true musicianly spirit. The program closed with the Strube comedy overture "Puck," which was delicately interpreted. H. W. C.

Tina Lerner's Success in Berlin

BERLIN, Dec. 17.—After an absence of almost three years, Tina Lerner, the pianist, has just made her reappearance in Leipzig in a recital in Kanphaus Hall. Her program included compositions by Beethoven, Chopin, Grieg and Liszt, and her success with both press and public was unusual. Tina Lerner's concert tour in England will last from the 7th to the 28th of December. Her London recital takes place during the second week in December. O. P. J.

CINCINNATI MALE CHORUS IN CONCERT

Mozart Club Shows Progress Under Mr. Schehl's Direction—Orchestra's Strauss Program

CINCINNATI, O., Dec. 17.—The Mozart Club opened its sixth season on Friday evening at the Odeon. This chorus is primarily a body of male singers, but in the past three seasons has been giving the second of its series of three concerts with the assistance of a ladies' chorus. The male chorus numbers forty voices and the ladies' chorus sixty voices. The club is better equipped both vocally and in numbers than in previous years and the financial success of the season is assured as many new subscribers have been added to an already substantial list. Under the direction of J. Alfred Schehl, the club has steadily forged its way to the front and is now recognized as one of the leading clubs in the city. Mr. Schehl's talents for conducting are far above the ordinary.

The program on Friday presented several novelties. Emil Heermann, concertmaster of the Cincinnati Symphony Orchestra, was soloist. In the "Battle Prayer" of L. V. Saar, Mr. Saar presided at the piano. James Harrod, whose success in Florida's "Paoletta" was so decided, sang the solo parts in this number and in the new arrangement of Schubert's "Serenade" made for the club by Mr. Saar. Charles J. Young, the very capable accompanist of the club, assisted at the piano and W. A. Grubbs at the organ.

Mr. Heermann gave an excellent performance of the "Preislied" and was forced to respond to prolonged applause with the "Albumblatt."

At the symphony concerts of Friday afternoon and Saturday evening, the orchestra gave a Strauss program, including: Symphonic Poem, "Don Juan," "Salomé Tanz," "Liebeszene" from "Feuersnot," and Symphonic Poem "Tod und Verklärung." The orchestra was augmented for this occasion and acquitted itself most creditably. The program was decidedly interesting and Mr. Stokovski's readings were received with general approval. At the conclusion of each number he was greeted with sincere applause.

The Orchestra Association has made requests through slips inserted in the programs of the last two concerts that ladies remove their hats during the afternoon performance. The request of course provoked a great deal of discussion, and has not been fully complied with. It is believed, however, that in due time the fairness of this will be fully appreciated, and everyone will thus be able to see the stage without discomfort. F. E. E.

Mendelssohn's "Christus" Sung for First Time in Louisville

LOUISVILLE, Dec. 19.—Mendelssohn's unfinished oratorio, "Christus," was sung for the first time in Louisville yesterday under the direction of Karl Schmidt at St. John's Evangelical Church. In order to bridge over the unfinished parts, Professor Schmidt inserted the introduction of Beethoven's "Mount of Olives." The following soloists had a part in the oratorio: Mrs. Augusta Minor, soprano; Thomas Barr, tenor; Peter Schlicht, baritone; Douglas Webb, bass.

The first concert of the Philharmonic Orchestra this season was given at the Seelbach Auditorium, December 7, under the direction of Karl Schmidt, with Sarah McConathy as piano soloist and Mrs. Lucy Ichmann Lafayette as contralto soloist. Miss McConathy's piano number was Scharwenka's Andante Spianato and Polonaise op. 22, on which she was coached by the composer.

At the last regular meeting of the Louisville Music Teachers' Association Mrs. Emily Davidson gave an interesting talk on Massenet's opera "Grisélidis." She was assisted by Mrs. Wm. Davenport, Mrs. Victor Rudolf, Miss Edna Jones and Earl Hedden. H. P.

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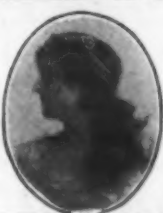
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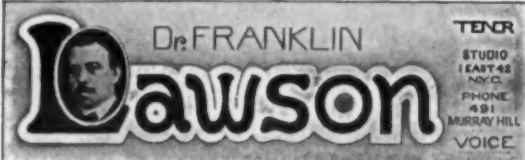
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DAVID BELASCO, AUTHOR OF THE PLAY, DESCRIBES PUCCINI'S NEW OPERA

"Girl of the Golden West," He Contends, Brings About a Departure
from Old, Conventional Style of Presenting Grand Opera—Gives
High Praise to Composer, Conductor and Principals

DAVID BELASCO, who wrote the original play and who had much to do with the metropolitan production of Puccini's new opera, wrote the following description of the opening performance for the New York American:

The production of Mr. Puccini's opera, "The Girl of the Golden West," at the Metropolitan Opera House, marks an epoch in the history of music. Those who witnessed the premiere last night saw and heard that which will forever remain memorable in the annals of grand opera. For what they saw and heard was an opera embodying an essential American theme, an opera adapted from an essentially American drama, with a locale racy of the American soil, its protagonists a galaxy of brave and daring men, such as only America can produce, and an American girl, as strong and valiant as she was chaste.

All this we saw last night for the first time in opera, and what we heard was music so perfectly adapted to the action it interpreted that it must stand for all time as the throbbing expression of all the romance and daring, the passion and the pain of the America of the middle nineteenth century.

But not alone in that was last night's performance epoch making. Heretofore people have been content merely to listen to grand opera. All they expected was that it should be superbly sung. Now they will not only ask, but demand, that it be not only superbly sung, but splendidly acted. The premiere performance of Mr. Puccini's "Girl of the Golden West" has become a precedent.

The work of the company last night proved that great tenors and baritones, great sopranos and basses, can act quite as well as they can sing. The audience was quite as much delighted by the acting of the opera as it was by Mr. Puccini's marvelous and beautiful music. Indeed, so perfectly was it acted, and so perfectly had the composer sensed the spirit and color of the strenuous days of '49 in which the scene is laid, that it was absolutely impossible to dissociate the music from the words and the action.

All of which is as it should be. Since time immemorial, nearly all grand opera singers have done the same things, in the very same way. They have shown emotion by the same conventional set of gestures. For generations the tenor has proclaimed his passion to the topmost gallery or toward one of the boxes, when he should have been singing it to the soprano and devouring her with all his eyes. Arms have been waved the same foolish way during the arias, shoulders have been shrugged according to a formula, and grief expressed by a perfunctory clutching of the bodice midway between the belt and the collar.

All this Puccini's new opera has changed. There was not a conventional gesture, not a conventional bit of action on the part of any of the great company of singers last night. Mme. Emmy Destinn not only sang

the part of *The Girl* superbly, but she acted it to perfection, realizing its dramatic possibilities with as much conscientiousness as though there were no singing at all. The same meed of praise may be said for Caruso and Amato.

Last night, perhaps for the first time, those in the audience forgot they were listening to the great Caruso. What they listened to was "the voice of the century" lifting from the throat of a Sierra road agent, dressed and acting the part with as much finesse as he sang his lines. Likewise with Amato, who, in high silk hat and high-heeled boots, was for the nonce the picturesque American sheriff, *Jack Rance*.

What is true of the principals is equally true of those entrusted with the minor rôles, each one of whom enacts his rôle quite as splendidly as he sings it.

If I am deeply grateful to and appreciative of Signor Puccini and his genius for the manner in which they have wrought upon the original matter of my drama, I am none the less so to that great conductor, Signor Toscanini, to whose no less remarkable genius, combined with a rare talent for execution, the high standard of achievement is due. Signor Toscanini's patience and painstaking care are infinite. Day by day I watched him laboring in his particular field to accomplish the ideal which all have had in mind as the desirable and wished-for thing—that is, the perfect and absolute unity already referred to of music and drama.

I may be pardoned if I confess that I was proud and happy as I watched "The Girl of the Golden West" last night. It was the child of my brain—a child begotten of a thousand memories of tales heard at the fireside, and born of years of experiences amid the scenes and the people depicted in the drama. For I myself am a Californian, and my own father was a forty-niner. My earliest recollections are the stories my father and mother told of those perilous days. As a boy I had been a member of a strolling company of players, and I had played in barrooms that were exactly like that in which Caruso and Emmy Destinn and Amato sang so gloriously last night. The scenes I loved so well, all the dear old memories, the pain and passion of long-forgotten years, were glorified by the art of the greatest living composer, Giacomo Puccini.

And not the least factor making for my pride and happiness in the achievement was the fact that it was all being done in a language of which I did not know a word, and that the great galaxy of world-famous artists all came from alien lands—from alien lands to which they will return, taking a something of my land which was never there before. For it is the sweetest of all to me to know that, thanks to the genius of Puccini, "The Girl of the Golden West" will live in music, an imperishable human document and a memorial of the most picturesque epoch of American history—the California of '49.

Why England Has Produced So Few High-Class Musicians

[From the London Times.]

A review of our musical history, looking back to the great times of Elizabeth, is humiliating. With so great blood in our veins so little has been done. But it cannot be contended that the country has not had the brains and the genius somewhere; for a nation that has continuously produced men great in various branches of art cannot suddenly, and at a fertile moment, become sterile for 200 years in one branch alone. Of those men who have done anything for music a large proportion have adopted the career in the face of opposition; and for every one who has braved this, dozens must have given way. Now that the social stigma of the profession is being allowed to fade, a corresponding increase

in the number of adequately paid posts is already noticeable; and no boy of trained mind and special musical aptitude need fear that he will not succeed in the world at least as well as if he adopted law, medicine, or the church. That there is a supply of such boys is beyond controversy. Not only do men acquainted with both countries assure us that, if there is anything to choose between the "class" of young talent here and in Germany the verdict is in favor of England, but every public school music-master will confess that he frequently comes across boys who, for natural talent and ease in mastering their subject would have been hailed as special manifestations of genius a generation ago.

As it is such boys mainly drift into professions to which they have no special attachment to their own discomfort and to England's loss.



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VARIETY OF CONCERTS TO INTEREST CAPITAL

Motet Choir, Sousa's Band and Balalaika Orchestra Heard by Washington Audiences

WASHINGTON, D. C., Dec. 13.—The concert given by the Motet Choir, Otto Torney Simon, conductor, on Wednesday last presented a Christmas theme of old music which was both novel and interesting. It opened with "O Magnum Mysterium," (Vittoria), of the sixteenth century, and closed with the Hallelujah Chorus of Handel, while between these numbers the choir sang five Christmas songs of Calvisius, Cornelius and Praetorius of the sixteenth century. The vocal solos were sung by John Waters. The Motet Choir was assisted by Mrs. Otto T. Simon, piano; Anton Kaspar, violin; Hans Ernest, cello, in several beautiful trio numbers.

John Philip Sousa will always be a favorite in the Capital City, where he once held the baton over the United States Marine Band. This was well proved on Sunday, when he appeared in two concerts at the National Theater in his world-tour. The band was perhaps even better than on its last appearance in this city, and its numbers included a wide range of compositions.

A musical event which has proved the oddest and one of the most artistic of the season was that of the Imperial Russian Court Balalaika Orchestra, W. W. Andreeff, conductor, at the Columbia Theater. The Russian Ambassador was in attendance with a party, as were also Mrs. Taft, members from the French Legation and other notable officials and diplomats. The soloist was Eva Mylott, contralto, who sang several songs in an effective manner.

The rendition of the Mass of the Immaculate Conception at the Catholic University on December 8 was a musical event in the National Capital, as it is the composition of L'Abbé Abel Gabert, of Paris, who has recently accepted the position of director of music at that institution. The mass is written in figured or polyphonic music on the lines of the early composers of church music, a style which is very seldom attempted by musicians to-day. This class of music is somewhat new to America and must be studied to be best appreciated. The entire mass is without solos, but the ensemble was impressive and full of beautiful blendings.

It was sung by a chorus of sixty voices, admirably trained by L'Abbé Gabert, who is a composer of some note. W. H.

COLUMBIA'S ORCHESTRA

A Student Composition of Merit Included on Excellent Program

The Philharmonic Society of Columbia University held its first concert of the season on Wednesday evening, December 7, in Earl Hall. A large audience attended. The orchestra numbered some forty-five players, and all the sections seemed very solid in their work. The wood-wind choir was in particularly excellent tune and there was an ensemble in the orchestra's playing unusual in college musical organizations.

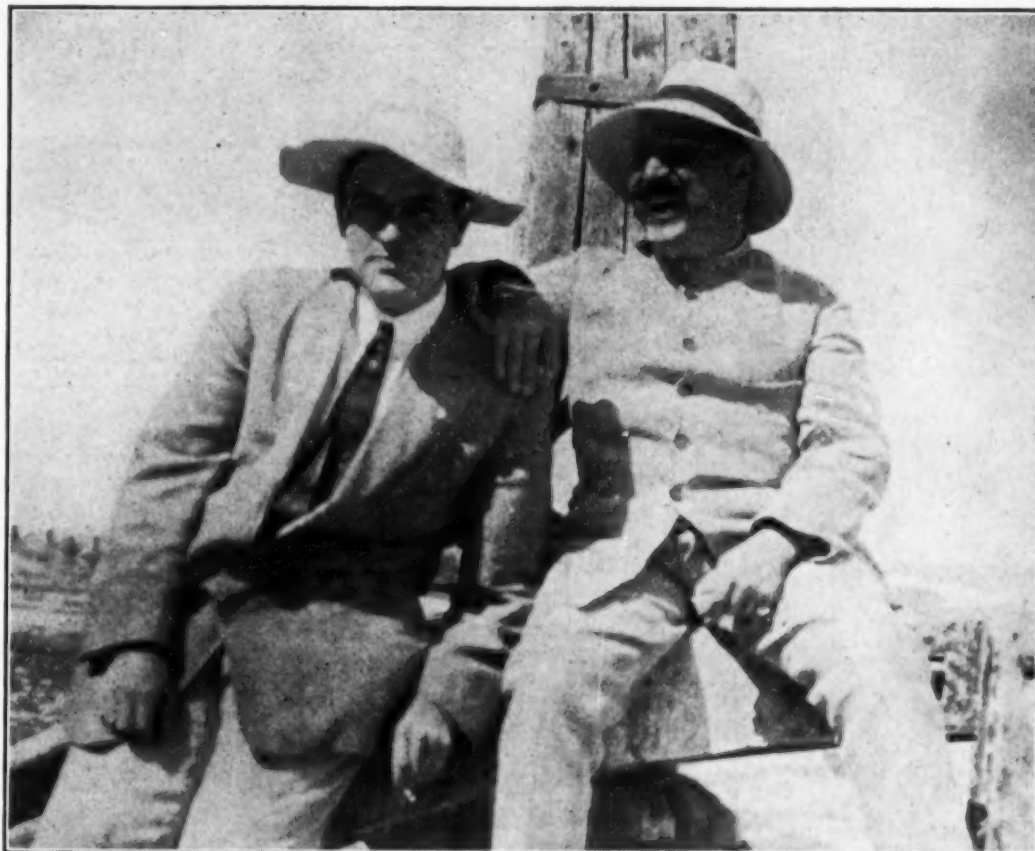
Conductor Burnet C. Tuthill, who had rehearsed the program very carefully, was received with warm applause and showed considerable skill in wielding the baton. His interpretation of the Massenet overture showed his excellent musicianship and gives promise of future success in the conductor's field. The program was as follows:

I. Overture "Phédre," Massenet; II. Chant du Voyageur, Paderewski; III. Song, "I Know Two Bright Eyes," Clutsam, Mr. Walter Avery; IV. Suite "From the South," Nicode; V. Two Songs, MacDowell, Mr. Avery; VI. Marche Triomphale, Henry S. Gerstle, 1912.

The soloist of the evening, Walter Avery, baritone, sang Clutsam's "I Know Two Bright Eyes" with much success, displaying a voice of pleasing quality. He responded to the applause with Lohr's "The Little Irish Girl," and with Clay's "I'll Sing Thee Songs of Araby." The MacDowell songs he gave with understanding and appreciation of their full musical value. He was again encored and sang "I Know a Lovely Garden," by d'Hardelot.

A feature of the program was the last number, "Marche Triomphale," by Henry S. Gerstle of the junior class of the university. The march is in good grand march style, with pleasing themes and much spirited rhythm. The scoring shows a knowledge of legitimate orchestral effects and is a very creditable piece of work. It was received with great enthusiasm, and the composer, who, though an excellent pianist, plays double-bass in the orchestra, was compelled to bow a number of times.

BONCI AND HIS ACCOMPANIST ON THE RIVIERA



Alessandro Bonci, the Tenor, and His American Accompanist (on the Left), Harold Osborn Smith

Much of the success attending the recitals now being given in this country by Alessandro Bonci, the noted tenor, is due to the preparatory work done by him and his American accompanist, Harold Osborn Smith, in Europe this past Summer. This practice resulted in an artistic co-operation between the two that would be difficult to surpass. The snapshot shows Mr. Bonci and Mr. Smith on the Riviera.

CARRYING BOSTON TEACHINGS TO TEXAS

Successful Branch of Child Garden Music School Established in San Antonio

BOSTON, Dec. 19.—Of the many successful branches of the Child Garden Music School of this city the one in far-away Texas, which was started several years ago by Mrs. Hattie Glazbrook, is one of the most prosperous. Mrs. Glazbrook took the normal course of the Child Garden School by correspondence and later visited Boston and completed her work under the personal supervision of Josephine A. Jones, principal of the school. Her first teaching was done in Laredo, Tex., seven years ago and she is now located in San Antonio, a city of, approximately, 70,000 inhabitants.

The picture was taken under one of the palm trees in front of Mrs. Glazbrook's residence in Texas and shows, from left to right, her daughter, Williamina Glazbrook, Mrs. Glazbrook, and Frances Weir, who was Miss Jones's assistant for three years up to this Fall, when she went to Texas. Miss Weir will spend a year in the South, returning probably next Summer. All three are now teaching in San Antonio, Miss Weir giving special attention to the harmony department.

Miss Jones has always paid particular



Mrs. Hattie Glazbrook (Center), Teacher of Texas Branch of Child Garden Music School, of Boston; Her Daughter, Williamina Glazbrook (to the Left) and Frances Weir

attention to the teaching of harmony and this is always carried along with the other work in the curriculum of the school; Miss Jones teaches harmony from the pianist's rather than from the composer's standpoint

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NEED TO BE RESTUDIED

"Cavalleria Rusticana" and "Pagliacci" Not Sung According to Score

Now and again, German opera houses, as they say, "restudy" a familiar opera—try to approach it as though it were a new piece, to clear away accumulated and cumbering conventions, to free it from the distorting errors that influential performers have grafted upon it and to restore it in fine to its true estate, vitality and appeal. It is high time, writes H. T. Parker in the *Boston Transcript*, as it seems both in New York and in Boston, and doubtless in Chicago as well, that American opera houses should "restudy" Mascagni's "Cavalleria Rusticana" and Leoncavallo's "Pagliacci." Both operas are now twenty years old; how many times and in how many places they have been performed in those two decades no man may number. The world over, their vogue is established, and though, as a wit has said, they may be only the "remains" of the two declining composers that wrote them, they promise to have a lively existence for another operatic generation. In all these years eminent singers have appeared in them and have shaped them to their purposes, less heeding the integrity and the design of the operas than the "effects" they might make with audiences. In similar fashion what were originally lapses into easy routine have now become established custom. Take, for example, the monologue of the distraught player at the end of the first act of "Pagliacci." It is now a show-piece for tenors upon which they pile all the stressful

agonies of tone and tumult, sob and shudder that they can muster for the excitement of their hearers. Yet as the piece stands on the pages of the opera, it was clearly designed as grimly sorrowful self-communing. Take, again, the choruses in "Cavalleria Rusticana." The opera is frankly realistic; it would make melody the servant of verity. In theory, we of the audience are looking upon a fluid and diversified crowd of Sicilian villagers in the square of their village on Easter morning. In fact, we actually see an Italian chorus that lines itself straight across the footlights and sings directly at the audience as loudly as it can. Nowadays everybody in "Cavalleria Rusticana" or in "Pagliacci" tries to sing lustily from beginning to end. Yet to open either score is to see passages that are marked to softness and even double softness.

Arthur Whiting's University Recitals

In Arthur Whiting's university course of chamber music recitals, given this month at Columbia, Harvard, Yale, Princeton and Bryn Mawr, the following program has been employed by Mr. Whiting at the piano and Susan Metcalf, soprano:

For soprano: Duparc, "Phidylé"; Chansanel, "L'Embarquement pour Cythère"; Fauré, "Le Secret"; Debussy, "Fantoche." For piano: Debussy, "Poissons d'or" and "L'Isle joyeuse." For soprano: Eighteenth Century Bergettes—"Mes belles amourettes," "Aminte," "Jeunes fillettes," "Non, je n'irai plus au bois."

Lady Hallé, the violinist, went over to Berlin from London to assist Amy Hare, the English pianist, in her concert of chamber music at the beginning of the month.

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NEWSPAPER AND CONCERT SINGER

George Hamlin Further Explains His Position, as Does the Editor of "Musical America," Regarding the Relations Between Press and Artist—John J. Hattstaedt Joins in the Discussion

IN the issue of MUSICAL AMERICA of December 3 there appeared a report of a discussion between George Hamlin, the American tenor, and the editor and other members of the staff of the paper.

In this discussion Mr. Hamlin complained of the attitude of the press to all American concert singers, which he declared was not as considerate as it should be, not alone because of the nationality of the singers, but because, he claimed, there is more art involved in concert and oratorio singing than in operatic singing, where the performer has all the accessories of scenery, costumes, drama, etc., which the concert singer does not have.

Mr. Hamlin further claimed that the press threw a glamor around the operatic artists which greatly favored them when they entered the concert field.

In connection with this article we have received the following letter from Mr. Hamlin.

5528 Woodlawn Avenue,
CHICAGO, Dec. 16, 1910.

Editor MUSICAL AMERICA:

I do not think your résumé of our little discussion over the lunch table at Café Delmonico, published in MUSICAL AMERICA of December 3, quite makes it clear just what my attitude is in regard to the American concert singer, the press and the public. I did not attempt to point out a remedy for the public's attitude toward the American concert artist and the foreign or operatic artist in the concert field, except to hope that some time the press might recognize the condition and use its influence for reform.

If, however, as you say, the newspaper is a business enterprise with no altruistic tendencies, we must wait until this attitude changes and such a time, I believe, is not far distant.

The condition of which I speak is as follows:

Say that an American musician works years in his profession, both at home and abroad, and perfects himself in every way

in his art, and gradually gains a position through his successful appearances in public and through whatever publicity he may be able to gain and finally, step by step, reaches the top round of the ladder as strictly a concert artist. Where does he stand?

I will answer by first supposing the case of another musician—not necessarily a foreigner—who after years of study adopts an operatic career and is included in the list of members, say, of the Metropolitan Opera Company. What happens?

First the publicity department of the Opera Company immediately begins to boom said artist (with the balance of the company) in the entire press of the country, which is perfectly natural and proper, and I might add that the press will print anything about an opera singer whether it is true or otherwise; however, perhaps next season said artist decides to go into the concert field. Has the artist spent years in gaining a reputation in this new field, which, I wish to emphasize, requires special training, or invested hundreds of dollars in publicity? No! Perhaps the artist has never appeared on the concert platform and the publicity has been received gratis. What, however, is the result? This artist's concert manager at once begins to boom her or him, as the case may be, as a "Member of the Metropolitan Opera Company" and on the strength of this is able to book the artist ten times, with less trouble than he can book the concert artist once, and at from twice to three or four times the fee. This is done entirely irrespective of the merits of said operatic artist and accomplished through what might be called "press inflated value."

You will, perhaps, answer that this proves your argument that what the concert artist needs is "publicity." I agree with you but the American concert artist cannot get this publicity from the press.

The American public has not been educated (and the press is the great educator of the masses) to understand that the art

of *lieder*, of song and oratorio singing is as high an art as that of the opera singer, and some think it is a higher art. If the press will recognize this fact and be a little more altruistic, as you call it, and patriotic, as the foreign press is, without necessarily favoring the home product, the American artist will feel more encouragement after his years of labor and be less inclined to flee to foreign shores, where his talent is recognized, irrespective of his own geographical location or because he wears tights or spangles.

With sincere regards, I am,
Yours very truly,
GEORGE HAMLIN.

With regard to Mr. Hamlin's letter, we beg to say that the editor of MUSICAL AMERICA did not merely state that "the newspaper is a business enterprise, with no altruistic tendencies." What the editor did say was as follows:

You (Hamlin) seem to forget that the function of the press is reportorial and representative. Newspapers print what they believe the people like and want. If the personality of a foreign artist is more interesting to the readers of a paper, the paper will give that personality more space than it will the personality of the home artist, all other things being equal. Furthermore, do not forget that the foreign artists, not only personally, but through their press representatives and friends, constantly provide the papers with interesting matter, with pictures, letters, etc., while the average American artist—singer, instrumentalist, teacher—is never known to say a word, write a word, except when he has fault to find, and wants a register a kick. Furthermore, do not forget that the public does not take as much interest in concerts as it does in opera. Further nearly all the great artistic successes of foreigners, whether operatic artists or instrumentalists, have been prepared by a large expenditure of time, labor and money by their managers.

Most American singers believe that it is the duty of the press to make money for them. That the papers should exploit them, write interesting matter about them, even without their help. Do the singers sing for the sake of art, or for money?

Why should the concert singers expect the newspapers to take an attitude to the public and enter upon a propaganda of an altruistic character, when the singers

themselves are governed absolutely by pecuniary and business motives?

In another part of the report of the discussion, Mr. Hamlin makes reference to the fact that he thinks one of the troubles in his own case is that he comes from Chicago.

This reference to Chicago has brought about a number of communications to the editor of MUSICAL AMERICA, which the limitations of space prevent us from publishing, with the exception of the following letter from John J. Hattstaedt, a musician and director of prominence and distinguished ability:

CHICAGO, Dec. 16, 1910.

To the Editor of MUSICAL AMERICA:

In the issue of MUSICAL AMERICA, dated December 3, relating to the Hamlin interview, you express your opinion concerning Chicago with much frankness. I am sure that I voice the sentiment of Chicago musicians and music lovers when I return the compliment and declare my utter indifference to New York's critical opinions in matters of art. I remain,

Very respectfully,

JOHN J. HATTSTAEDT.

With regard to Mr. Hattstaedt's letter, we might say, if we understand it correctly, that it bears a total misconception of the attitude of this paper, as well as a total misconception of what was said in the discussion between the editor and Mr. Hamlin.

The editor of this paper has never at any time slurred Chicago, even by inference. On the contrary, he has given far more support to Chicago musicians than Chicago musicians have given to his paper.

In the article to which Mr. Hattstaedt refers, the statement was made that New York was indifferent, and that, therefore, it was very foolish for Chicago to believe that New York had even so much as an unkindly feeling toward that city. Surely it would be absurd for this journal to take an unkindly or antagonistic attitude toward Chicago musicians, when its whole plan and scope are expressed in its title "Musical America."

If American artists, singers, composers, and teachers are to get the recognition their unquestioned ability deserves, it will be as necessary for them to change their attitude to the press, be more kindly and appreciative, as it will be for the press to change its attitude to the musicians.

NEW ORCHESTRA IN SAN DIEGO HEARD

Symphony Performers Give Extremely Creditable Account of Themselves

SAN DIEGO, Cal., Dec. 10.—San Diego has been having a regular feast of music during the last week. The week began with the first concert of the San Diego Symphony Society, which took place in the big Grant Hotel Auditorium on Tuesday evening, December 6, exactly three months from the date of the first orchestral rehearsal. To have had but one rehearsal a week for three months until the last two weeks and then to be able to give as creditable a performance as that on Tuesday evening spoke well for the director and the people under him.

The larger part of the orchestra is made up of talented amateurs of the city. The violin sections were the best organized, the wood-wind and brass being a little weak. The first violin section, which contained such prominent local people as Wesley Mills, Florence Woodworth Wetzell, Ethelinda Whittemore and Helen Hennessey Green, did some splendid ensemble work, bowing, lights and shades and wave rhythm being accurate and in perfect unity.

Unity of interpretation, which was the principal thing noticed in this first concert of the Symphony orchestra, is due undoubtedly to the leader, Richard Schliwen. He is a director who criticises and corrects the little things, but does not lose sight of the whole effect in doing so. Consequently the effect was one of a unified body of instrumentalists rather than a collection of individual players.

Mrs. Beverly Price Lientz, the charming new soprano here, and Dean Blake, baritone, sang the solo parts in Max Bruch's cantata, "Fair Ellen." Their work was of high standard. The Symphony chorus was too small for the big climaxes, but sang with a fine freedom and clean attacks and endings throughout.

Prof. Richard Schliwen was heard in violin recital before the Amphion Club Wednesday afternoon. He was not at his

best, being tired from heavy rehearsals with the orchestra and chorus for the Symphony concert the night before. However, his work was scholarly and his program interesting.

The appearance of Mme. Liza Lehmann and her English quartet here last week for the opening of the Philharmonic course was an event of much interest. A rather small audience greeted the pianist-composer and her four singers, but the applause was big and the quintet was recalled several times. Blanche Tomlin, the dainty soprano, and Hubert Eisdell, tenor, made the biggest impression here.

Emilio de Gogorza made his third appearance in this city as the second event of the Philharmonic course on Thursday night of this week. De Gogorza seemed to lack a little of his old warmth of coloring, but the delivery, the sustained tones, the poise and enunciation were as in his previous visits here.

John Vance Cheney, the poet, for many years librarian in Chicago and still noted as a literary critic, is known for his writings, but few of his friends even know that he is also a composer. He has arranged several of his shorter poems with charming musical settings and, at a recent reception given by Mrs. Cheney, Mme. Emma Jeancon, soprano, and George Rogers, baritone, sang these numbers to the great delight of the guests. C. W. Bowers, organist and choir director of the Baptist Church, director of the Harmony Chorus and director of music in the High School, was the accompanist for the afternoon except for one or two songs, when Mr. Cheney himself played.

R. A. B.

Eva Emmet Wycoff in Washington

WASHINGTON, D. C., Dec. 17.—Eva Emmet Wycoff, the soprano, sang at a recent concert with the Washington Sängerbund, and created a most favorable impression. Miss Wycoff sang a number of exacting selections, and was recalled many times at the close of each. Her voice was at its best, and the soundness of her musicianship was always apparent. Miss Wycoff's enunciation was also exemplary.

Henry Scott's Success in Rome

ROME, Dec. 17.—Henry Scott, formerly of the Manhattan Opera Company, has achieved a notable success at the Adriano Theater as *Mephistopheles*. He is said to be the only American singer entirely trained in America who has ever sung in Italy.

ST. PAUL SYMPHONY IN FINE PROGRAM

Conductor Rothwell Gives Admirable Reading of César Franck Work

ST. PAUL, Dec. 17.—César Franck's Symphony in D minor was given a splendid performance by the St. Paul Symphony Orchestra under Conductor Walter H. Rothwell's bâton Tuesday evening. Masses of tone from the various sections of the orchestra enrolled each other in depth, volume and elasticity as they were skilfully wrought into a fabric of exceeding fineness, firmness and richness of color. Never have the brasses played with the same authority. The woodwinds held to their customary certainty of attack and intonation, furnishing excellent balance to a superb string choir.

A satisfactory performance of this symphony, demanding so much interpretative might and technical skill, marks a long stride in advance for the fifth season of the St. Paul Orchestra.

The Overture to Gluck's Opera, "Iphigenia in Aulis," with Wagner's Coda furnished a contrasting note and Svendsen's descriptive "Norwegian Carnival" closed the program.

Disappointment in the inability of Florencio Constantino to fill his engagement with the St. Paul Orchestra was offset by the accompanying announcement that Lewis Shawe, the St. Paul baritone, would appear in the tenor's place as assisting soloist at the symphony concert Tuesday evening. Mr. Shawe was in splendid form and sang the Wagner aria, "O, du Mein Holder Abendstern," from "Tannhäuser" with orchestra with warmth of temperament coloring a voice of fine texture.

The excellent impression made by Mr. Shawe in the Aria was sustained throughout a group of songs, including "Gieb Mir Dein Herz," by Hans Hermann; Hugo Wolf's "Verborgeneheit"; Maud Valerie White's sturdy "King Charles"; the old Irish favorite, "Believe Me If All Those Endearing Young Charms"; and Tours' dramatic "Mother O' Mine"; "Drink to

Me Only with Thine Eyes" was granted as the encore which was persistently demanded. In this group of songs Ina Granze distinguished herself by excellent support at the piano.

Guy Woodard, concertmaster of the St. Paul Symphony Orchestra, appeared as soloist at the last popular concert by the orchestra, giving a commendable rendition of the Bruch Concerto in D Minor. The orchestral numbers of the program called forth much favorable comment, particularly Wagner's "Liebestod" from "Tristan und Isolde," which made a genuinely soul-stirring appeal. Goldmark's Night Piece and Festival Music lost none of its beauty in being repeated from a former occasion. Two delightful "Lyric Pieces" by Grieg, to which Emilio Ganzerla gave the charm of his excellent oboe playing in a solo of singular beauty, were followed by Saint Saëns's "A Night in Lisbon." A Strauss Waltz closed a timely popular program.

The St. Paul Symphony Quartet has just given two, in a series of six, Chamber Music concerts in the drawing room of the St. Paul Hotel. The quartet consists of Guy Woodard, first violin; Max Schellner, second violin; Herman Ruhoff, viola, and Rosario Bourdon, violin cello, and is under the management of Charles L. Wagner. The program Saturday afternoon opened with the Gade Trio, op. 42, with Franklin Krieger at the piano. Mr. Krieger is an excellent pianist. Mr. Bourdon's solo number was the Sixth Sonata of Boccherini, which, with Luna O'Brien at the piano, was greatly enjoyed. Mr. Woodard, with Mr. Ruhoff at the piano, gave a spirited performance of Wieniawski's Scherzo-Tarantella and a Caprice by Ogarew. The Grieg Quartet, op. 27, brought the organization into play as one body and with gratifying result.

F. L. C. B.

Mme. Schumann-Heink at Home

Mme. Ernestine Schumann-Heink, the eminent contralto, arrived at Singac, her country place, to spend the Christmas holidays with her children. Directly after the New Year Mme. Schumann-Heink will resume her concert tour and will be in Chicago under the management of F. Wight Neumann, at Orchestra Hall, Sunday afternoon, January 8. Mme. Schumann-Heink leaves in the Spring for Europe, where she is engaged for the Wagner festivals at Bayreuth and Munich. She has also contracted for appearances in the opera houses of Berlin, Brussels, Paris and London.

PIANIST AND VIOLINIST IN A JOINT RECITAL

Edith Thompson Proves Herself Sympathetic Chopin Interpreter—Sonata Played with Nikolai Sokoloff

Edith Thompson, the Boston pianist, and Nikolai Sokoloff, concertmaster of the Russian Symphony Orchestra, were heard in a joint recital in Mendelssohn Hall on Thursday afternoon of last week. A large audience listened with evident enjoyment to the following program:

Sonata, piano and violin, Guillaume Lekeu; piano solos, (a) Etude, op. 10, No. 3 (b) Etude, op. 25, No. 2 and (c) Fantaisie, Chopin; violin solos, (a) Intermezzo, op. 3, No. 3, Paula Szalit, paraphrased by Carl Engel; (b) Caprice Espagnol, Henry Ketten, arranged by Ch. M. Loeffler; (c) Rêve D'Enfant, op. 14, Eugène Ysaÿe; (d) Rondino, op. 32, H. Vieuxtemps; sonata, piano and violin, op. 13, Edvard Grieg.

It was a pity that the artists should have wasted their time on the Lekeu sonata. This work, which Edward MacDowell once characterized as "queer," is the handicraft of a musician who died at the age of twenty-four and who appears to have sought to follow in the footsteps of César Franck with unfortunate results. The three movements contain ideas enough to have served, perhaps, for a piece of some five to ten minutes' duration, but never for one of such villainous length and dullness as this. Miss Thompson and Mr. Sokoloff carried it through, though they liked it, and the results were duly applauded. Miss Thompson is an admirable ensemble player in every sense of the term. Mr. Sokoloff has temperament, but his expression of it is not always pleasing. His playing lacks polish and subtlety, and his tone is coarse and rasping. His fondness for the left-hand vibrato, moreover, is not conducive to satisfaction. Technically, Mr. Sokoloff's work calls for considerable praise. The same remarks apply with equal pertinence to his rendering of the shorter pieces and the wonderful Grieg sonata.

Miss Thompson shone to advantage in the Chopin group. Her technical and poetic gifts are ample, as she demonstrated in the Etude, op. 25, No. 2, and in the "Fantaisie." This latter number is one of the crucial tests of the pianist's art, and Miss Thompson stood it excellently. She was recalled a number of times and received many flowers after the Chopin group.

"Can Pick Carusos Off Trees," Says Hammerstein

LONDON, Dec. 15.—"Where am I going to get my singers?" said Oscar Hammerstein yesterday, after his arrival from New York. "Why, singers, like the poor, we have with us always. Europe is full of them, and I can pick Carusos off lots of trees. I am going into grand opera in London not to make money and also not to lose it. I will have no opposition. The musty methods of Covent Garden and the fading of Beecham make it look like a clear field."

Berlin Manager to Visit Us

BERLIN, Dec. 3.—Norbert Salter, the concert and theatrical manager, will sail for America, December 13, on the *George Washington*. He expects to visit New York and other principal cities to gather experience of American methods and improvements in the field in which he is engaged.

AMERICAN WHO WILL SING "THE GIRL" IN CHICAGO



—Photo by Matzene, Chicago

Carolina White, as "Santuzza"—She Will Sing "Minnie" in the Chicago Production of Puccini's "Girl of the Golden West"

CHICAGO, Dec. 19.—Carolina White, the soprano who will create the rôle of Minnie in the Chicago production of Puccini's "Girl of the Golden West," is one of the most strikingly handsome young singers of the Chicago Grand Opera Company. She was born in Boston, and, for her own satisfaction more than anything else, she began studying singing when a girl. But three years ago an Italian professor of singing, who heard her, urged her to go abroad and study for opera. Being a young woman of quick impulse and energetic action, she decided to take his advice, and in less than a week had packed her

trunks and had departed for Italy.

She went to Naples, and for six months took vocal lessons from Maestro Sebastiani. It was at Naples that she met Paul Longone, assistant director of the San Carlos Opera Company there. The friendship eventually ripened into love, and just before setting sail for America this last time Miss White became the bride of Mr. Longone.

The young soprano's début was made at Naples in "Aida" in 1908. She scored immediate success, and soon afterwards sang in "Cavalleria Rusticana" and "Mefistofele." She then returned to America for rest and further study, and spent six months in Boston. Last year she went abroad again and began her season at Genoa in "Aida." She then went to Venice and there sang the leading soprano parts in "Iris," "Manon" and "Hérodiade." This last Summer she spent at Lucerne, where she sang in Mascagni's "Iris." Among Miss White's principal rôles with the Chicago Grand Opera Company are *Santuzza*, *Aida*, *Tosca*, *Mimi*, *Butterfly* and *Manon*. C. E. N.

LOCAL SAN FRANCISCO ARTISTS IN CONCERT

Instrumental and Choral Programs of Interest Presented—A Schumann Festival—Olga Steeb Heard

SAN FRANCISCO, Dec. 5.—The bi-monthly meeting of the San Francisco Musical Club was held Thursday morning in Century Hall, with a large audience in attendance. The numbers were Sonata, op. 9, for two violins and cello, Sammartini, and Beethoven's Serenade, op. 8, for violin, viola and cello, by Hother Wismer Julius Haug and Wenceslao Villapando; a piano solo, Sonata, op. 53, Beethoven, by Clara Rauhut, and a vocal solo, Recitative and Aria, "Ah! Perfido," Beethoven, by Mrs. Frank Van Ness Cox.

The twenty-sixth concert of the Cecilia Choral Club, under the able direction of Percy A. R. Dow, gave a very successful concert in M. E. Auditorium Thursday evening. The program consisted of part songs and a cantata for soli and chorus, "Clarice of Eberstein," Rheinberger, sung by the club. Piano numbers were given by Edith Gere Kelly and vocal duets by Miss Gilmour and Mrs. Warner. The soloists from the club were May C. Gilmour, soprano; Mrs. Ethel Warner, contralto; J. F. Talbot, tenor; accompanists, Harriet B. Fish and Arthur Fickenschier.

A Schumann festival, under the direction of Paul Steindorff, was given by the San Francisco Choral Society in Central Theater Thursday evening. The Choral Society, accompanied by orchestra, presented Schumann's cantata, "Paradise and Peri," in which the solo parts were taken by Helen Colburn Heath, soprano; Mrs. Lillian Birmingham, contralto; Carl E. Anderson, tenor, and Paul Ligda, bass. The "Manfred" overture was played by Mr. Steindorff's symphony orchestra and Mrs. Birmingham sang Schumann's cycle "Frauenliebe und Leben." Olga Steeb, the young California pianist, was a notable figure on the Schumann program. Miss Steeb played with the orchestra the Schumann Concerto in A Minor, which was enthusiastically applauded, and she graciously responded with two encores.

A piano recital by Hermann Genss Friday evening, in Kohler & Chase Hall, was not largely attended, but what the audience lacked in numbers was made up in enthusiasm. Mr. Genss presented a splendid program and was repeatedly encored. One of the numbers, a Fantasia in two movements, was his own composition and was much enjoyed.

A piano recital by Eula Howard was given in Century Club Hall, Wednesday morning. Miss Howard is a pupil of Hugo Mansfeldt. The program was pleasing and the numbers were rendered artistically. R. S.

Wagner Music Then and Now

[Reginald De Koven in New York World.]

Anent the beautiful performance of "Parsifal" (at the Metropolitan Opera House), the thought occurred to me that within the last few years slowly but surely, and without heralding announcement, a practical revolution has been brought about in the essential style of singing the Wagner operas. Music that was once bleated, belted or shouted with entire disregard of any known canon of vocal art is now lyrically sung and artistically phrased, and is undoubtedly vastly the gainer thereby. How different from the day when the *Cologne Times*, a noted Wagnerian authority and adherent, published in good faith the precious statement, now almost incredible, that "if one should take a Dienstmann (Anglice, messenger boy) from the street and place before him a Wagnerian score the way that man without previous knowledge or instruction would sing the music is the proper way in which Wagner's music should be sung."



Signor Alessandro Bonci

TO WHOM IT MAY CONCERN

I have been watching for four seasons with great interest the work of Madame DELLA VALERI'S pupils and can positively affirm that Madame VALERI is one of the few teachers who have a clear, correct idea of the right placement of the voice according to the Italian method. Her teaching of tone production and breath control is faultless.

Alessandro Bonci



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NEW MUSIC—VOCAL AND INSTRUMENTAL

NEWLY added to the Half Dollar Music Series by the Oliver Ditson Company are the five volumes "Opera Transcriptions for the Piano,"* "Easy Opera Melodies for the Piano,"* "Easy Pieces for Violin and Piano,"* and two volumes of "Encore Songs" for high and low voice. The operatic transcriptions have been made by Charles Wels, Brinley Richards, Robert Austin, Charles Kinkel, Alfred Kleinpaul, Otto Singer, D. Krug, Fritz Spindler, and Edouard Dorn. They are of a moderate degree of difficulty. The operas from which excerpts have been taken are "Aida," "Carmen," "Contes d'Hoffman," "Faust," "Lohengrin," "Tannhäuser," "Trovatore," "Lucia" and "Rigoletto."

The two books of "Encore Songs" include about twenty numbers, some of which are better than others. Reynaldo Hahn's "Si mes vers avaient des ailes," the old English "Drink to Me Only With Thine Eyes," Hadley's "I Plucked a Quill from Cupid's Wing," "Robin Adair," Purcell's "Passing By," Hook's "Twas Within a Mile o' Edinboro' Town," Ferrari's "J'ai tant de choses à vous dire," Reichart's "In the Time of Roses," and Fontenailles's "Obstination," exemplify the best material.

The "Easy Violin Pieces" contain an arrangement of an air from "Trovatore," the "Mermaids' Song" from "Oberon," Schumann's "First Loss," a fragment of the "Cavalleria Rusticana" intermezzo, Silcher's "Loreley," Dorn's "Sweet Violet," Gurliitt's "Morning Greeting," a Swedish and a German folksong, Devrient's "Einsam," and about a dozen other less familiar and less musically interesting numbers.

The "Easy Opera Melodies for the Piano" are selected from "Cavalleria," "Barber of Seville," "William Tell," "Freischütz," "Oberon," "Don Giovanni," "Magic Flute," "Martha," "Rigoletto," "Trovatore," "Traviata," "Faust," "Carmen," and "Bohemian Girl."

THREE handsomely printed volumes of music for children are among the holiday offerings of G. Schirmer. "Barnyard Ballads for Children,"† words and music by Anice Terhune, comprises fifteen songs, the

*"OPERA TRANSCRIPTIONS FOR THE PIANO": "Encore Songs," for high and low voice; "Easy Violin Pieces"; "Easy Opera Melodies for the Piano." Published by the Oliver Ditson Company, in the Half Dollar Music Series.

†BARNYARD BALLADS FOR CHILDREN, by Anice Terhune. New York. G. Schirmer; price, \$1.25 net.

accompaniments for which are sufficiently simple to be played by a beginner. An idea of the nature of these songs may be gained from their titles, of which these are a few: "The Barn Owls," "Driving Home the Sheep," "The Ducklings," "The Horse and Her Colt," "Just Geese," "Little Kittens," "Little Pigs," etc. And here is a sample of the amusing little lyrics:

Seven funny little pigs I see
All white and black and gray!
You'd think those pigs would hate to be
In a muddy, muddy sty all day!

Miss Terhune has had the valuable assistance of Albertine Randall Wheelan, who has provided splendid illustrations for the volume. The publisher deserves credit, too, for the attractive manner in which the songs and illustrations are presented.

Another volume by the same author and artist is "Colonial Carols,"* containing fifteen songs with piano accompaniment. The titles again reflect the character of the music: "Ye Christmas Carol," "Ye Coaching Carol," "Ye Cradle Carol," "Ye Kitchen Carol," "Ye Minuet," "Ye New Calash," "Ye Spinnet," etc. These songs also have simple accompaniments easily within the grasp of those who know the rudiments of piano playing, and are particularly appropriate for kindergarten or nursery music. The designs are suited to each song, and the book is beautifully executed.

Joseph Henius, well known in New York musical life as a composer in the larger forms, is the author of "Maisie's Music,"† the drawings by E. C. Caswell and the artistic dress supplied by the publisher being additional assets which make this unquestionably one of the most interesting volumes of its kind ever offered. Mr. Henius tells the story, in prose, of a little girl's life, each phase being punctuated by a simple but meritorious piano composition, all original but one, the minuet, which Mozart composed at the age of four. The compositions, including a "Morning Song," Étude, "Pixie Dance," Romance (Duet), Serenade, Hymn, Canon, Lullaby, "Boat Song," "May Dance" and "Vacation Song" are in keeping with the modern-day belief of educators that music for children, while

*COLONIAL CAROLS, by Anice Terhune. New York. G. Schirmer; price, \$1.25 net.

†MAISIE'S MUSIC, music and text by Joseph Henius. New York. G. Schirmer.

necessarily of a simple nature, should be built upon sound principles, and should lack all semblance of triviality. The illustrations, in colors, are of a high order of excellence.

IN the realm of church music the Oliver Ditson Co. has issued some very commendable anthems recently. Among them are the following: "Jehovah Reigneth,"* by Bevier Smith. This is written for soprano solo, mixed voices and organ, and shows much understanding of choral effect, obtained through purely legitimate means. The organ part is very full throughout and playable besides.

"Bright and Joyful Is the Morn," by W. Berwald, is another anthem for soprano solo, mixed voices and organ and is a worthy addition to Christmas music. Mr. Berwald, who is a member of the piano faculty of Syracuse University, has achieved considerable success with his compositions, which are all the work of a serious, well-trained and schooled musician. The anthem under consideration is harmonically interesting and of medium difficulty and will be heard, no doubt with success, at many Christmas services.

"O Sing, ye Angel Voices," by Samuel Richard Gaines, for mixed voices and organ, is but one of many recent compositions from the pen of this composer that make it evident that Mr. Gaines is a name to be reckoned with in the future. Both in sacred and secular music he has given to the public, through the house of Ditson, some very excellent compositions. Above all, he has something to say and he says it in a way that holds the attention of the listener to a very marked degree. The plan of the present anthem is entirely free from convention and is for that reason very interesting. It opens with much virility and contains much expressive writing, notably an interlude, *alla pastorale*, for alto or bass solo, returning to the original movement

*ANTHEMS. Boston: The Oliver Ditson Co. Price, 12 cents and 16 cents.

and closing with a brilliant *jubiloso* and *maestoso* "All Glory Hallelujah" ending. It is a splendid piece of work and deserves much success.

"Hark the Glad Sound, the Saviour Comes," by Eduardo Marzo, is a conventional bit of writing and contains some very melodious parts, very well adapted to the ability of the average choir. It will no doubt be sung frequently through its general appeal to the many people who admire melodic writing.

THE symphonic suite, "Zion," by Platon Brounoff, the composer and pianist, is a very interesting work. It is in four movements:—I. "Entrance to Jerusalem." II. "On the Ruins of the Temple." III. "Prayer on the Jordan." IV. "Torchlight Festival and Dance." In these the composer has sought to create an atmosphere of Orientalism and he has accomplished his purpose most satisfactorily. The first movement is resplendent with the pomp and grandeur of a triumphant cortège, the second has a note of lament and sadness in it, contrasted with the middle section, which is a sort of angry defiance; in the "Prayer on the Jordan" the composer has given us a somber, expressive bit of tone-coloring, decidedly in keeping with the rest of the Suite. In the last movement there is an introduction to a truly Oriental dance which begins *p* and works up to a climax *ff*, leading into a section *marziale* and returning to the original movement. A stirring *Presto* brings the work to a close.

In this Suite Mr. Brounoff has given expression to pictures of Oriental themes in an absolutely original way. The treatment of the work is decidedly pianistic and should be received by the piano world with much favor. The work also exists in orchestral garb, but the piano edition is not a transcription, being rather the original conception of the subject.

*ZION. Symphonic Suite for the piano. By Platon Brounoff. Published by Liberal Art Society, New York. Price, \$1.00.

NOTABLE CHARITY CONCERT

Mary Garden, Maud Powell, Dalmorès, Foerster and Others Heard

CHICAGO, Dec. 12.—Mary Garden, Maud Powell, Charles Dalmorès, Anton Foerster, pianist, and Broun Steindel, cellist, gave a very successful concert Sunday afternoon in Orchestra Hall that netted \$5,000 for the Christmas poor fund for the Chicago Examiner. A fine program was presented in delightful fashion by all the artists involved, each being repeatedly encored.

Dalmorès, the French tenor, gave two songs by Herman Devries and an Italian song by Buzzi Peccia. Miss Garden sang selections from "Tosca," an air of Bemberg and an English song by Rogers. Anton Foerster opened the program in eminently successful style. Following came Bruno Steindel, the cellist, who gave six short numbers during the afternoon with velvety tone. Miss Powell, who made a long trip for this affair, as usual, was an enormous favorite and played the violin beautifully.

New Russian Music Heard

Ludwig Marum and three other musicians from the Russian Symphony Society were heard December 15 at Cooper Union, New York, in a program composed entirely of Russian music, each one of the three numbers being new. The works were: Quartets by Glinka and Zolotareff and a sonata for violin and piano, in which Mr. Marum was assisted by Ferdinand Sinzig.

A TACOMA ORCHESTRA

Symphony Organization of Local Musicians Has Good Prospects

TACOMA, WASH., Dec. 14.—A symphony orchestra composed of Tacoma musicians and led by a Tacoma director was assured at a meeting recently. The Tacamans who started the idea have already obtained the names of 100 guarantors who will furnish \$30 each toward the initial expense of the orchestra, and it is believed the new organization can be placed on an independent basis.

Although the director has not been chosen, Professor Olof Bull will undoubtedly be accorded the honor. The proposed symphony orchestra would be evolved from the orchestra of Professor Bull, and he is one of the prime movers of the new project.

The organization backing the project is a corporation known as the Tacoma Symphony Society, which has been in existence fifty years. Officers were chosen at yesterday's meeting as follows: Louis W. Pratt, president; Frederick Heath, vice-president; Mrs. William R. Shoemaker, secretary, and Alfred Taylor, treasurer. H. H.

De Seguro Soloist in Concert

Andrea de Seguro, baritone, of the Metropolitan Opera House, was the soloist at the Hardman Autotone concert at Mendelssohn Hall, New York, on December 14. He sang songs by Tosti, Puccini, Marinier, Sidney Homer, Barthelmy, and Chaminade.

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MELBA WITH BOSTON OPERA CO.

Rousing Ovation for Her as "Mimi" in "La Bohème"—Constantino as the "Duke" Again—Riccardo Martin a Fine "Turridu"—Sammarco's "Iago" Pleases

BOSTON, Dec. 15.—The past week has been an eventful one at the Boston Opera. There were two particular sensations, the performance of Laparra's "Habanera" referred to in another column, and the appearance of Nellie Melba, as Mimi, in "La Bohème," on Thursday evening, the 15th. Mme. Melba's appearance had been advertised a little more than a week before her performance. In that interval the opera house was completely sold out, an exception made to the general rule, and fifty standees—all the law allows—admitted, and then, \$10,000, according to box office statements, turned away. There were also protests from people who probably had scarcely patronized the opera house at all before, that they could not be accommodated. Such is fame! Mme. Melba sang wonderfully. Her voice, as no other voice, probably in the world to-day, has the freshness, the beauty, the naiveté required for

such a part. After each act, Mme. Melba was recalled, first with other artists and then alone. After the third act it seemed that the applause would never end. The diva returned again and again. The people clapped, and stamped, and even cheered. John McCormack sang admirably as Rodolfo. He has a beautifully lyric voice, and he was as much applauded after singing admirably the romance in the first act as was anybody during the evening. It was Mr. McCormack's most successful appearance in a city which welcomed him some time since. There was, too, a fine new Marcello, in the person of Mario Sammarco, a splendid singer, and seen at his best, histrionically, in that part.

In "Cavalleria Rusticana," on Wednesday, the 14th, Riccardo Martin was accounted the most forceful and dramatic Turridu seen here in many a day. He sang the music with all possible fire; he acted his

rôle with swiftness and vitality. Carmen Melis was the admirable Santuzza. On Monday, the 12th, she appeared as Madama Butterfly. It is not intemperate to say that this Butterfly was the best seen so far in this city, for its simplicity, its dramatic truthfulness, for the thousand delightful and spontaneous touches given the figure from first to last. In the opening scene, Butterfly did not enter as the lady well versed in certain Japanese customs, with a proprietary smile, and made-to-order coquettishness. She was first timid, and then overcome by the honor done her. She was the humble adorer of the brass-buttoned gentleman by the name of Pinkerton, until, at the last, when the night and the solitude and the heavy scent of flowers had taken possession of her, transcendent emotion swept everything before it. The second act has seldom been as interesting. The final scene was done with real dramatic greatness.

At the Saturday matinée there was the best all-round performance of "Otello" that has been given her at the Boston Opera. The ensemble numbers, at last, were heard as they were written, the love music at the end of Act I, was sung most artistically, and in tune by Mr. Zenatello

and Mme. Melis; Mr. Sammarco sang the music of Iago excellently, and the performance moved more smoothly and was better balanced, than ever before up-town. Mme. Melis's great moment came at the last, and there the dead silence which followed her "Willow Song" and "Ave Maria" testified more than the stormiest applause to the impression she had made. Mr. Zenatello sings the strenuous music better even than did Slézak. His voice is both lyric and heroic, and he too made a great impression at the last.

On Saturday evening, Constantino and Lipkowska again brought a crowded house in "Rigoletto." Mr. Constantino was as fortunate as ever with the lines of the Duke. One need go no farther, in fact, than the Boston Opera to hear that worthy's music done as well as it can easily be. Miss Lipkowska received one of the great ovations of her season after the "Caro Nome," and was nearly forced to repeat the number in spite of the rigorous rulings. Elvira Leveroni, recently returned to Boston from Europe, was the Maddalena, Carlo Galeffi, the Rigoletto, Jose Mardones, Sparafucile. Wallace Goodrich conducted. O. D.

KANSAS TEACHERS' ANNUAL GATHERING

State Association in Flourishing and Growing Condition—An Enthusiastic Convention in Emporia

EMPORIA, KAN., Dec. 10.—The third annual meeting of the Kansas State Music Teachers' Association, held here December 6 and 7, developed much enthusiasm among the members. The organization is strong and is growing. At the meetings a constitution following the same general plans as that of the national organization was adopted with minor changes to suit the particular needs of the Kansas association. The next annual meeting will be held in Topeka.

The following officers were elected for the coming year: President, Henry D. Guelich, director of music at Kansas State Normal School; vice-president, Mrs. Gaston Boyd, Newton; secretary, Horace Whitehouse, dean of fine arts, Washburn College, Topeka; treasurer, Theodore Lindberg, Wichita College of Music, Wichita; executive committee, the officers and Charles W. Landon, Coffeyville; Edgar B. Gordon, Winfield; Olaf Valley, Manhattan; S. W. Van Deman, Pratt; Chas. S. Skilton, dean of music at Kansas State University, Lawrence.

Horace Whitehouse, the organist of Washburn College, Topeka, was chairman of the "Theory Round Table" at one of the sessions and was on one or two of the programs as soloist. Mr. Whitehouse went to Topeka two seasons ago after finishing a course at the New England Conservatory of Music, Boston. In January the Musical Art Society of Topeka, a mixed chorus under Mr. Whitehouse's direction, will sing Coleridge Taylor's "Scenes from Hiawatha" and later in the season Pierné's "The Children's Crusade."

Mr. Whitehouse gave the inaugural organ recital on a new organ in the First Baptist Church of Topeka a few weeks ago.

Arthur Locke, head of the piano department at Washburn College, who came here recently from Boston, gave an interesting recital in College Chapel recently.

Among the prominent musical attractions in Topeka this season have been David Bispham in song recital, December 2, and Theodore Bohlmann, of Cincinnati, in a piano lecture-recital. Coming attractions here are concerts by the Flonzaley Quartet and a sonata recital by Miss Beebe and Mr. Dethier.

Victor Harris's Pupil Sings with St. Paul Symphony

Lewis Shawe, baritone, of St. Paul, Minn., who recently achieved a remarkable success in that city when called on suddenly to take the place of Florencio Constantino, the operatic tenor, as soloist with the St. Paul Symphony Orchestra, is a pupil of Victor Harris and has just returned to St. Paul after four months' study in New York under Mr. Harris. Mr. Shawe has settled down in St. Paul and is about to give a series of recitals in cities of that section of the country.

Ada Samuels's New York Concert

Ada Samuels, contralto, gave a song recital in Carnegie Chamber Music Hall on December 12, with the assistance of Amy Fay, pianist; Aage Fredericks, violinist; Josephine Bates and Florence Pratt, accompanists. Miss Samuels, who is studying with Mme. Ziegler, is the possessor of a voice of fine quality, and gives promise of developing into a singer of considerable abilities.

Death of John W. Coghlan

John W. Coghlan, aged forty-nine years, a music composer and a nephew of the late Admiral Coghlan, was found dead in bed December 13 at his home in New Orleans.

James Slack, a professor of music, formerly associated with the Military Academy at West Point, was found dead December 16 at his home, 185th street and Amsterdam Avenue, New York.

THE WITEKS IN BOSTON CONCERT

Hofmann Plays with Fiedler's Orchestra and Mr. and Mrs. Mannes Give Sonata Recital

BOSTON, Dec. 18.—Some interesting concerts have been given during the week past. On the 12th Anton Witek, the concertmeister of the Boston Symphony Orchestra, and Mrs. Vita Witek, his wife, pianist of the Berlin Philharmonic Trio, offered this program:

Kreutzer Sonata, Beethoven; Chromatic Fantasia and Fugue, Bach-Bülow; Concerto in D, Paganini; "Le Festin D'Esop," Alkan; Etude in C Sharp Minor, op. 25, Chopin; "Campanella," Etude, Liszt.

This, in part, is what the Boston Herald said of the concert:

"Mr. Witek's tone was pure and warm. It would have been emotional through sheer tonal beauty, had not there been a controlling soul. In the sonata there was an abiding sense of proportion, a delicacy that did not fall into effeminacy, a strength that was manly, but not aggressive. There was also polished phrasing."

On the same evening, in Steinert Hall, Mr. and Mrs. David Mannes played a sonata by Felix Berber, a German kappellmeister of the 17th century; Beethoven's sonata for piano and violin, in G Major, and a new sonata by Georges Enesco, the Roumanian composer who lives in Paris, which made a considerable success at a first hearing. This sonata is rich in modern effects. It has also melodic potency and "sounds" well. It was given an excellent performance. The sonata by Berber was the other extreme, yet it, too, had its modern passages and was not poverty-

stricken when it came to emotional appeal and passages which immediately struck the ear. The difficult piece, which is rather a suite in the old style than a sonata, and is practically for violin alone, was admirably played by Mr. Mannes.

At the symphony concerts of Friday, the 16th, and Saturday, the 17th, Josef Hofmann was soloist, playing the Rubinstein D Minor Concerto, and the rest of the program consisted of Beethoven's 7th Symphony, Debussy's "Rondes de Printemps," repeated by request, after the first performance here three weeks before, and Wagner's "Flying Dutchman" overture, in which Mr. Fiedler, according to the example set by Dr. Muck, employed eight horns instead of four. Mr. Hofmann gave a performance of a concerto which is fast becoming "old hat," which was simply astounding. Probably Rubinstein played something in the same manner. The piano was more than a rival for the orchestra. The virtuosity displayed was stupendous, unbelievable, and the composition pressed on, in the first and last movements, with furious élan. But it is to be hoped, now that that concerto has been heard to the best possible advantage, that it will be at least some years before it will be played here again. The Debussy "rondo" was heard to excellent advantage. The performance was very brilliant, and the composition showed clearly. At a second hearing it seemed to show as a very fine piece of work made to order by a very accomplished workman. O. D.

CHRISTMAS MUSIC IN PHILADELPHIA

Elaborate Programs in Churches—"Girl of the Golden West" Has Its First Philadelphia Performance—Goldmark's "Rustic Wedding"—Feature of Pohlig Orchestra Program

PHILADELPHIA, Dec. 19.—In many of the churches here next Sunday, special Christmas music will be featured in the choir offerings. Elaborate programs have been under preparation for weeks. Of course, the music in the Catholic churches, in accordance with the Pope's mandate, of a few years ago, will be of a strictly devotional character and principally of the Gregorian chant. At the Catholic Church of St. John the Evangelist, a new Mass for four or six part chorus will be sung for the first time here. It is by Oreste Ravenelle, a renowned Italian composer and choir-master, of the Basilica of St. Anthony, in Padua, Italy. Passages of great melodic beauty are contained in the Mass. In addition, a composition by Nicola A. Montani, organist and choirmaster of St. John's, will be rendered for the first time during the solemn benediction.

"The Girl of the Golden West," was the attraction at the opera this evening. It was the initial performance here of Puccini's new opera and was most heartily enjoyed. It was all-sufficing to varied tastes and roused genuine enthusiasm. The cast was the same as that which appeared when the opera was given recently for the first time in New York, including Emmy Destinn, as Minnie, Caruso, as Johnson, and Amato, as Jack Rance.

The Philadelphia Orchestra, with Goldmark's "Rustic Wedding" symphony as the feature of the program, attracted large audiences to the Academy of Music last Friday and Saturday at the regular weekly concerts. Conductor Pohlig prepared a feast that had no monotony in it and which was thoroughly enjoyed. There was no soloist to divert attention from the orchestra. Other numbers were the overture to Berlioz's "Benvenuto Cellini," spirited, dramatic and colorful; the impressive "Hymnus" of Beethoven-Liszt; Smetana's symphonic and picturesque poem, "On the Banks of the Moldau," and the "Spanish Caprice," by Rimsky-Korsakow. The "Rustic Wedding" always finds a responsive audience here. Its various movements are not particularly suggestive of a country wedding, though the music is pastoral in nature, poetic and marked by appealing simplicity. Mr. Pohlig brought out all the quaint beauty of the "Bridal Song," "In the Garden," "Wedding March," the "Serenade" and the "Dance."

With their company of coryphees and of male dancers, Pavlowa and Mordkin, the Russians, returning from a successful tour of the country, appeared at the Philadelphia Opera House last week. The program in most respects was a repetition of previous programs given here. The dancers were received with enthusiasm.

At a song recital in Witherspoon Hall last week, Elizabeth Sherman-Clark and W. Dalton-Baker presented a program full of music appropriate to the season. Dalton-Baker is reputed to be one of England's leading baritones. Miss Clark made her debut here two years ago with the Metropolitan Opera Company, appearing in "Die Walküre." Both were warmly received. Mr. Dalton-Baker sang as his principal number the recitative and aria from Handel's "Messiah." Miss Clark was heard in two groups of songs and an aria from "Marie Madeleine," by Massenet. They also sang several pleasing duets.

Selden Miller and Thile von Westernhagen gave a piano concert last week at Griffith Hall before a goodly gathering. Interest had been awakened here by the recent appearance of Ernest Hutcheson and

Harold Randolph in a performance of the same kind in the Philadelphia Orchestra concerts. While Messrs. Miller and von Westernhagen did not appear under auspices so conspicuous, they displayed a high degree of artistry and virtuosity. They played Mozart's beautiful D Major Sonata, an old "Norwegian Romance," by Grieg; "Three Canons," by Arensky; a group of waltzes, by Kirchner, and Saint-Saëns's arrangement of a "Theme and Variations" from Beethoven.

The holiday season would be incomplete here from a musical standpoint unless Handel's oratorio, "The Messiah," were given by the Choral Society. At the Academy of Music on Wednesday of next week, the society promises a production better than ever before, under the conductorship of Henry Gordon Thunder. Mary Hissme de Moss, soprano; Eva Mylott, the Australian contralto; Henry Gurney, a local tenor, recently returned from a successful operatic engagement in Italy, and Frank M. Conly, a distinguished Philadelphia bass, will be the soloists.

Mary Hallock, a Philadelphia pianist, has just returned from a successful tour in which she filled engagements in the same courses with Mme. Schumann-Heink, Louise Homer, Maud Powell and other noted artists. Miss Hallock played in North Dakota, Minnesota, Iowa, Missouri, Ohio, Georgia, South Carolina and Kentucky. S. E. E.

Gustav Becker's Pupils in Recital

Pupils of Gustav L. Becker, the piano instructor, assisted by Minna Kaufmann, the dramatic soprano, were heard in a musicale in the latter's studio in Carnegie Hall, New York, on December 10. The participants included the Misses Berlin, Wagner, Gemso, Sniffen, Magnus, Dworin, Soman and Sewell, and the program which they interpreted was exacting and varied. It included compositions by Heller, Pierné, Mendelssohn, MacDowell, Beethoven, Brahms, Schubert and Liszt. Each of the young pianists displayed technical achievements of note and imaginative qualities of interpretation. Their work was highly appreciated by the many listeners. Miss Kaufmann, in her best voice, sang six songs by Brahms, Franz, Spross and La Forge. She caught the spirit of the poems and the music in every case, and her beautiful tones and thorough vocal equipment enabled her to give interpretations that were close to the ideal.

Myron W. Whitney's Widow Dead

Elenora Breasha Whitney, widow of Myron W. Whitney, the basso and oratorio singer of the Boston Opera Company, and later of the American Opera Company, died December 20, at the residence of her daughter, Mrs. W. D. Hadsell, No. 99 Claremont avenue, New York, in her seventieth year. Her husband died last September. Besides a daughter she leaves two sons, William Lincoln Whitney, proprietor of the International School of Music in Boston, and Myron W. Whitney, a singer who recently traveled on tour with Mme. Nordica.

Canadian Singer's Paris Success

PARIS, Dec. 20.—Mme. Edwina, who in private life is the Hon. Cecil Edwards of Canada, made her debut at the Opéra Comique to-night in the title rôle of "Louise." She won the plaudits of both press and public.

MINIATURE OPERA FOR YOUNG PEOPLE

"The Children at Bethlehem" Takes Place of Regular Symphony Concert

The first of the season's Christmas musical entertainments took place in Carnegie Hall, New York, last Saturday afternoon, when the Young People's Symphony Orchestra gave its second concert of the Winter. The entertainment was a distinct novelty in that it took the form of a miniature operatic performance instead of the customary symphony concert. "The Children at Bethlehem," which is described as a "Christmas mystery in two parts," the poem by Gabriel Nigond, the music by Gabriel Pierné, was the piece presented, the stage performance having been arranged by Walter Damrosch. The little work seems more in the nature of a can-

tata, however, than a dramatic piece. Its subject is the journey of a group of children to Bethlehem after the Nativity and their adoration of the Christ child in the manger. Of dramatic action in the usual sense there is none, and it is filled with all sorts of amusing anachronisms and inconsistencies quite after the manner of the mediæval miracle plays. The two scenes represent a pasture land surrounding a village in Winter and the interior of the stable in Bethlehem. The pictorial illusion was well maintained, even though the stage of Carnegie Hall is not generally supposed to lend itself well to theatrical purposes.

Pierné's music contains considerable in the first act that is charming and is delightfully scored throughout. For the rest there is much in it that is dull. One misses a strong individuality and unity of style, there being a number of Wagnerian reminders, a *soupeçon* or two of Debussy, and a few more or less successful attempts at Gregorian effects. In the first act there are a few places suggesting the influence of French folk music. Mr. Damrosch did well to present the work with scenic accessories, for as a cantata it would have dragged wearily.

With such singers in the leading rôles as Florence Mulford, Edna Showalter, Hulda Lashanska, Beatrice Bowman and Elizabeth Dodge it was inevitable that they should have been carried out to good purpose. Miss Mulford as the *Virgin* bore the burden of the second act, and though the music which falls to her share is not always interesting the singer delivered it with so much beauty of tone and tenderness of expression that one was tempted to overlook its shortcomings. Her opening solo was in itself a notable feat. Hulda Lashanska showed herself thoroughly capable as *Jeanette*, while Edna Showalter, whose rise to fame has been astonishingly rapid, sang brilliantly in the rôle of *Nicholas*. Beatrice Bowman left nothing to be desired as *Babette*, her tones ringing out warm and mellow. Elizabeth Dodge sang the music of the *Star* excellently, while William Wheeler,

as the *Ass*, and T. H. Burleigh, as the *Ox*, filled their small parts smoothly. Whether or not the standard of enunciation was as high as that of the singing could not be ascertained from where the writer was seated. The work of the orchestra under Walter Damrosch was commendably smooth.

The short choral ensembles in the work as well as a number of carols during the intermission were sung by a chorus of 120 children under the direction of Homer Norris. The audience was very large, the young folks being out in force.

Distinguished Soloists Aid Providence Chorus in "The Messiah"

PROVIDENCE, Dec. 15.—The first concert of the season by the Arion Club was given Wednesday evening at Infantry Hall, and the hall was crowded as it has seldom been of late years at an Arion concert. Handel's "The Messiah" was the work given and the performance was most creditable. The orchestra was composed entirely of local musicians, under the direction of Dr. Jules Jordan. The chorus was good, and the flowery passages were sung clearly and steadily. Of the soloists, Frederic Martin, basso, sang with vigor and dramatic force, and his solo, "Why

Do the Nations So Furiously Rage," was given with such fine and genuine artistic spirit as to bring forth thunderous applause. The tenor, Arthur Clough, made a success, and Pearl Benedict, contralto, who was heard here for the first time, created a markedly favorable impression. Her rendering of "He Shall Feed His Flock" was delightful, and full of warmth and feeling. Caroline Hudson, soprano, sang with the club last season and was warmly received on her reappearance. Her solos, "Rejoice Greatly" and "I Know That My Redeemer Liveth," were given with much sympathy and tenderness of feeling and her singing was marked by musicianly taste and refinement. Helen Hogan, organist at the Central Congregational Church, rendered efficient service at the organ. G. F. H.

Ask Toscanini to Conduct New Debussy- D'Annunzio Work

Arturo Toscanini, musical director of the Metropolitan Opera Company, received a cable message from Paris, December 12, signed jointly by Debussy and D'Annunzio, stating that they were working together on an opera based upon the martyrdom of St. Sebastian, and that they wished him to preside at its première. It is hoped to make the first presentation of the work on May 20.

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ONE OF BERLIN'S FAIREST CRITICS

Wilhelm Klatte Is Violinist, Composer and Teacher as Well

BERLIN, Dec. 14.—One of the most important musical critics of Berlin, and the head of the critical staff of the Berliner Lokal Anzeiger, whose sense of fairness has become almost proverbial, is Wilhelm Klatte. In conjunction with his deep musical knowledge Klatte possesses considerable literary talent.

Wilhelm Klatte was born in Bremen in 1870 and began his career by studying the violin in early childhood. He is the composer of many excellent works. After a successful production of his festive composition in celebration of the seventieth birthday anniversary of Hermann Allmers, the German poet, who wrote the words to Brahms's "Feldensamkeit," Klatte devoted himself to music entirely.

He studied in Leipzig from 1891-93 with Reinecke, Jadassohn, Reckendorf and Haymeyer, being active at the same time as chorus conductor. After a short period in Munich, Klatte became the secretary of Richard Strauss at the Hoftheater of Weimar, where he assisted in the preparation of many premières, "Hänsel und Gretel" among others. Later he became opera conductor, after which he devoted himself entirely to literary and theoretical studies in connection with music. In 1895, with Arthur Seidl, he published the first character-sketch of Richard Strauss and came to Berlin in the same year as collaborator for the Allgemeine Musik Zeitung. In 1897 he was appointed first musical critic of the Berliner Lokal Anzeiger, which position he holds to-day.

Klatte is known to a great many Americans as one of the most successful teachers of theory and composition, in which capacity he is active at the Sterns Conserva-



WILHELM KLATTE

tory of Music. A large number of foreigners, especially Americans, have been his private pupils. Klatte has written many analytical works of large orchestra pieces, especially Strauss compositions ("Till Eulenspiegel," "Heldenleben," "Symphony Domestica"). His "On the History of Program Music," "Franz Schubert" and "Exercises for Single Counterpoint" have just been published. Herr Klatte is married to Clara Senft von Pillach, a concert and oratorio contralto, who is a daughter of the celebrated baritone, Arnold Senft von Pillach. O. P. JACOB.

CHICAGO SCHOOLS AND TEACHERS

Theodore Bergey's Pupils Entertain Masonic Order—L. Gaston Gottschalk to Locate in Portland, Ore.

CHICAGO, Dec. 19.—Theodore Bergey had charge of an entertaining musical program which was led by Mrs. Bergey and a number of her talented pupils last Tuesday evening. A dozen numbers were presented under the auspices of the Chevalier Bayard Commandery at No. 3120 Forest avenue, all the members of the commandery attending in full templar uniform. Josephine Fucns sang two selections from "Rigoletto," and Alta C. Chamberlain gave Dane's "Adois Amor." Sir Knight Templar Theodore Bergey, who is a thirty-second degree mason, has many friends in the various commanderies of this city and his services are in almost constant demand for their entertainments.

William R. Rogerson, a young Chicago basso, made a hit as the vocalist at the banquet of the Irish Fellowship recently at the LaSalle Hotel and is to be the soloist of the Irish Choral Society in its concert next month at the Garrick Theater.

Mrs. Ora Padgett Langer, the mezzo-soprano, and Mrs. Luella Clark-Emery, accompanist, gave a series of selections at an important social function last week on Grand boulevard. Last evening she sang for the Woodlawn Woman's Club, the Mendelssohn Trio assisting in the program.

Mrs. Clara Page Ongawa, assisted by Jennie Maude Bliss, pianist; Gurli Hausch, violinist, and J. Williams, cellist, gave an interesting recital under the auspices of the Jennie Bliss School of Music last Thursday evening in Oak Park.

Agnes Lapham gave a lecture-recital on American, German and Russian groups of song under the auspices of the Progressive Musical Club last week in Seymour, Ind.

Emil Liebling gave his fourth concert this season before his pupils last Saturday afternoon in Kimball Hall. He played four of his own compositions, four selections of Chopin, numbers by MacDowell, Wagner and Tchaikowsky.

Arthur Dunham, the well-known organist, dedicated a fine large organ last Sun-

day at the Church of the Visitation on South Halsted street. A large choir assisted in the service.

A studio recital was given by the pupils of the Clark Modern School of Music last Tuesday evening in Kimball Hall. Among the members of the faculty who appeared were Mrs. Clark, Anna M. Fennessy, Albert L. Preiser, Mr. Amazeem and Mrs. DeShon.

The pupils of the preparatory and intermediate grades of the Piano College gave an interesting program last Saturday afternoon in Kimball Recital Hall.

Gustave Berndt has arranged a series of recitals to be given at the Club House of the Germania Club under the auspices of the Männerchor. The opening one last week revealed this body of singers to excellent advantage both in the matter of attack, shading and vigorous tone quality, in selections by Abt, Spicker, Brahms and Weinzierl. Emil Liebling, the pianist, was one of the soloists of the evening and Beatrice Van Loon-Ulich, a soprano pupil of Mrs. O. L. Fox, furnished vocal numbers very acceptably.

M. Jeannette Loudon, pianist, played a program with Paulo Gruppe, cellist, last Thursday before the Amateur Musical Club, in Bloomington, Ill.

Ethel Swan, a pupil of Grant Schaeffer, gave the second vocal recital at the Northwestern School of Music last Friday.

L. Gaston Gottschalk, a familiar figure in artistic and educational circles, who after his retirement from opera conducted a vocal school in this city for many years, is now interested in Oregon fruit lands and may be induced to locate in Portland and give his attention to music once more. The Portland Oregonian of recent date has a very interesting interview with him.

The Columbia School of Music, last week, gave a benefit concert for local charities in the Auditorium Recital Hall that had unusual artistic value, enlisting the services of Ludwig Becker, violinist; Edith Monica Graham, soprano; Helen B. Lawrence, pianist; Louise St. John Westervelt, soprano; George Nelson Holt, basso; George Ashley Brewster, tenor, and McElroy Johnston, basso, the latest addition to the faculty, from New York, who made a pronouncedly pleasant impression,

as did all the other artists in this interesting program.

Mme. Berdise Blye was very successful on her recent concert trip through South Dakota.

Fern Gramling, soprano, was the chief soloist at the North Side Turner Hall concert Sunday afternoon, singing the "Habañera" from "Carmen" with success and winning a recall.

Ruth M. Burton's pupils gave an interesting program at the studio of the Mary Wood Chase School of Artistic Piano Playing last Saturday. The selections were:

Bach (Gavotte), Grieg (Notturmo), MacDowell (Shadow Dance; Improvisation; Novelette), Lucie Babcock, Tchaikowsky (Humoresque), Poldini (Japanese Etude; Music Box Waltz), Chopin (Etude, op. 25, No. 9), Rubinstein (Etude), Ethel Hansen.

C. E. N.

PERCY STEPHENS IN RECITAL

With Assistance of Mr. Ward-Stephens, Composer, He Gives Interesting Program

Percy Stephens, basso, was heard in recital on Tuesday evening, December 6, in Carnegie Lyceum, New York. He presented the following program:

"Aufenthal," Schubert; "Im Wunderschönen Monat Mai," "Ich Grolle Nicht," "Die Rose, Die Lilie, Die Taube," Schumann; "Erk König," Schubert; "Morning Hymn," Henschel; "My Song Is of the Sturdy North," German; "There Was a Bonnie Lass, My Deary, O," Edna Rosalind Park; "Young Dietrich," Henschel; "Johnnie," Stanford; "Ein Schwan," Grieg; "Bettli-liebe," Bunge; "Anthem," Von Feltitz; "To horse! To horse!" Ward-Stephens; "Here's a Health to Thee, Roberts," Bullard.

Mr. Stephens has a sonorous bass voice, of excellent quality. He is a serious artist and will be heard again with pleasure. He sings with musical feeling and understanding and in both his English and German songs his diction was remarkable. This, too, with the miserable acoustic properties of Carnegie Lyceum.

Mr. Ward-Stephens played the accompaniments in masterly style and added a considerable share to the artistic success of the evening. A brilliant audience filled the boxes and orchestra chairs.

CHICAGO WOOD WIND CHOIR

Thomas Orchestra Men Give Unique Program With Mr. Scionti Assisting

CHICAGO, Dec. 19.—The Chicago Wood Wind Choir gave a delightful matinee Saturday in Orchestra Hall foyer, entertaining a fashionable and musical audience. The organization enlists: A. Quesnel, flute; A. Barthel, oboe; J. Scheurs, clarinet; L. de Maere, horn, and P. Krause, bassoon.

As all of the instrumentalists are associated in the Theodore Thomas orchestra they are well trained in ensemble performance and the results are of a most satisfying nature. Scionti, pianist, was the assisting artist and sustained his share of the work with delicacy and finish. The program opened with two movements of Kinghardt, for flute, oboe, horn, clarinet and bassoon; this was succeeded by Beethoven's Quintet in E Flat, the Quintet of Sobek in F and the gavotte from Thuille's Sextet. C. E. N.

Elsa von Grave's German Concerts

BERLIN, Dec. 1.—Mme. Elsa von Grave, the German pianist, is playing to large audiences in all parts of Germany. Recent concerts by her have been given in Dresden and Rostock and with the Philharmonic Orchestra, of Breslau, where she is always a favorite. Mme. von Grave appears as soloist with the Blüthner Orchestra under the leadership of von Strauss at the Symphony Orchestra concert on December 4 in the Blüthner Saal, Berlin.

Mme. Maeterlinck Interprets Songs by Her Husband

LONDON, Dec. 10.—Mme. Maurice Maeterlinck (Georgette Leblanc) held the rapt attention of an overflowing audience at the Little Theater in her causerie on "Maeterlinck and His Songs." She analyzed and interpreted the songs, singing with exquisite art several examples set to music by Gabriel Fauré.

AN IMPORTANT WEEK IN MUSIC OF KANSAS CITY

Liza Lehmann, Clarence Eddy and Philharmonic String Quartet Provide Leading Concerts

KANSAS CITY, Mo., Dec. 16.—Liza Lehmann and her quartet of singers appeared at the Willis Wood Theater on Friday afternoon, before an audience which completely filled the house. The concert was entirely different from anything which had ever been given here. Both the solo and ensemble numbers were sung with excellent style and seemed to show the marked talent of this charming composer with best effect.

Clarence Eddy gave an organ recital in the Independence Boulevard Christian Church on Tuesday evening. The program opened with Mr. Eddy's own arrangement of "Old Hundred," and was composed mostly of new works, played in a manner to reveal the thorough master.

The Philharmonic String Orchestra, under the direction of Carl Busch, gave a concert in the Casino on Tuesday afternoon. Mr. Busch has been most successful with this organization for the short time that it has been in existence. Three beautiful compositions of Pierre, Rameau's "Tambourin," a transcription of "Old Folks at Home," by Mr. Busch, and the prelude to the fourth scene of "La Vierge," by Massenet, were among the orchestral selections. Frederick Curth, concertmaster, played the prelude to "Le Déluge," by Saint-Saëns, and a Petite Suite for piano and orchestra by Ole Olsen was given, with Mrs. Carl Busch at the piano. Her playing was brilliant and especially in the Papillons was she most satisfying.

Herman Springer, baritone, gave a recital on Monday evening to a large and appreciative audience. Mr. Springer has an exceptionally fine, resonant voice which, together with his imposing stage presence, makes him a most interesting singer. He excels in German lieder, which he sang from Schubert, Schumann, Strauss, Loewe and Brahms. Four of Cadman's Indian songs, and the dramatic "Witch's Song," by Schillings, were also on his program. M. R. W.

Jane Noria Ill in Paris

News of the illness of Jane Noria in Paris reached New York December 17, and J. P. Centanini, husband of the prima donna, left on the *Mauretania* for Paris the same day. Jane Noria is said to be suffering from a serious nervous breakdown. A concert tour planned for her in this country for this season has consequently been abandoned. Mme. Noria is the American dramatic soprano, formerly of the Metropolitan Opera Company, and her husband is manager of the tour of the Russian dancers, Mlle. Pavlova and M. Mordkin.

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"ORFEO" GIVEN A BEAUTIFUL REVIVAL

Gluck's Lovely Music Gloriously Sung by Mme. Homer and Alma Gluck at Metropolitan—Mme. Rappold the "Eurydice"—Mariska Aldrich Sings "Venus" in "Tannhäuser" at a Few Hours' Notice and Acquits Herself Admirably—The Russian Dancers Return

CALENDAR OF METROPOLITAN OPERA HOUSE

"MADAMA BUTTERFLY," by Puccini, Wednesday, December 14, with Miss Farrar and Messrs. Jadowlker and Scotti. Conductor, Toscanini.

"LA GIOCONDA," by Ponchielli, Thursday, December 15, with Miss Destinn, Mme. Homer and Messrs. Caruso and Amato. Conductor, Toscanini.

"FAUST," by Gounod, Friday, December 16, with Miss Farrar, Mme. Fornia and Messrs. Jadowlker and Rothier. Conductor, Vittorio Podesti.

"TANNHAUSER," by Wagner, Saturday afternoon, December 17, with Mme. Fremstad, Miss Morena and Messrs. Slézak, Soomer, Witherspoon. Conductor, Alfred Hertz.

"THE GIRL OF THE GOLDEN WEST," by Puccini, Saturday evening, December 17, with Miss Destinn and Messrs. Caruso and Amato and others of the regular cast. Conductor, Toscanini.

"ORFEO ED EURIDICE," by Gluck, Monday evening, December 19, first time this season: Orfeo, Louise Homer; Euridice, Marie Rappold; Amore and Un Ombra Felice, Alma Gluck. Conductor, Toscanini.

Further performances for this and next week were announced as follows: Wednesday, Dec. 21—"IL TROVATORE," Mmes. Rappold, Claessens; Messrs. Slézak, Amato, Witherspoon. Conductor, Podesti. Ballet divertissement, Pavlova and Mordkin. Thursday—"TRISTAN UND ISOLDE," Mmes. Weidt, Homer; Messrs. Burrian, Soomer, Hinckley. Conductor, Toscanini. Friday—"AIDA," Mmes. Destinn, Claessens; Messrs. Caruso, Scotti. Conductor, Toscanini. Saturday matinee—"LA BOHEME," Misses Farrar and Alten; Messrs. Jadowlker, Scotti, Didur, de Seguro, Pini-Corsi. Saturday evening—"CAVALLERIA RUSTICANA," Mmes. Morena, Flahaut, Mattfeld; Messrs. Martin, Gilly. Russian dancers. Monday, Dec. 26, matinee—"HANSEL UND GRETEL," Mmes. Alten, Mattfeld, Sparkes, Wickham, Snelling; Messrs. Goritz and Reiss. Conductor, Alfred Hertz. Ballet divertissement, Pavlova and Mordkin. Monday evening, December 26—"THE GIRL OF THE GOLDEN WEST," with Mme. Destinn, Messrs. Caruso and Amato and regular cast. Conductor, Toscanini. Wednesday evening, December 28—"KONIGSKINDER," by Humperdinck, first time on any stage—Mmes. Farrar, Homer, Wickham, Mattfeld; Messrs. Jadowlker, Reiss, Goritz, Hinshaw, Didur, Pini-Corsi, Witherspoon, Reiner. Conductor, Alfred Hertz. Thursday, December 29—"TANNHAUSER," Mmes. Fremstad, Sparkes, Weidt; Messrs. Slézak, Hall, Soomer, Hinckley. Conductor, Alfred Hertz. Friday, December 30—"RIGOLETTO," Mmes. Lipkowska, Mattfeld, Flahaut; Messrs. Smirnoff (debut), Bada, Amato, Begue, Reschiglian, Seguro, Rossi. Conductor, Vittorio Podesti. Ballet by Pavlova and Mordkin. Saturday matinee, Dec. 31—"GIOCONDA," Mmes. Destinn, Claessens, Wickham; Messrs. Caruso, Begue, Amato, Seguro. Conductor, Toscanini. Saturday evening, December 31—"KONIGSKINDER."

It is well that the Metropolitan did not make its last year's move in behalf of Gluck, through the medium of "Armide" for, if it had, there is much doubt as to whether opera-goers would have had an opportunity of enjoying such a superb production of his "Orfeo" as was presented last Monday evening, for the first time this season. This was the sole new production of the week which ended December 20 at the Metropolitan.

"Orfeo" was one of the substantial successes of last season, and it was on that account that this year's less fortunate "Armide" was not abused too roundly. That the public's affection for the earlier opera is by no means a myth was evident on this occasion, for the audience was very large and showed itself raptly attentive during the entire course of the performance. While it is true that the dramatic action in this opera, as compared with "Armide" is exceedingly slight, its great superiority from the standpoint of pure musical beauty and melodic fecundity stands out all the more strikingly after one has listened to a performance or two of the other.

The cast on this occasion was somewhat different from last year. Louise Homer was Orfeo once more, and both dramatically and vocally she gave a thoroughly beautiful interpretation of what must be regarded as one of her best rôles. After her singing of the "Che farò senza Eurydice," there was a loud burst of applause. The interpolated "Divinités du Styx" was also an admirable piece of singing on her part. The Eurydice was Marie Rappold, who replaced Mme. Galski. It can scarcely be said that she equaled her distinguished predecessor in voice or action, and yet in spite of some moments of vocal thinness she gave a competent performance. Gracefulness of movement, however, does not seem to be one of her strongest points.

Few persons in the audience realized that it was owing only to the pluck and courage of Alma Gluck that the evening's performance was made possible. Lenora Sparkes had been cast for the part of Amore, but early in the day she developed a cold which made singing out of the question. The management then appealed to Bella Alten, who had done the part last year, but she, too, was under the weather, and furthermore declared that she was in nowise disposed to sit at the piano for six hours and endeavor to memorize what had escaped her. Miss Gluck was therefore sought out, and although she was billed as the Happy Shade in the third act, and was quite unfamiliar with the music of the God of Love, she set to work industriously and mastered it in a few hours. She sang it exquisitely, and it seemed difficult to believe that it had not been in her repertoire for years. The enchantment which, as the Happy Shade, her tones lent

the episode in the Elysian Fields seemed even greater than last season, if such a thing be possible. Well may the Elysian spirits have been joyful having such a voice to sing to them!

The choruses were admirably sung, save for a slight disagreement with the orchestra at the beginning of the infernal scene. The ballets were danced charmingly, and as at last year's performances the ethereal beauties of the stage pictures in the Elysian Fields scene brought forth exclamations of delight. The orchestra played admirably



Mariska Aldrich, Who Was Called Upon to Assume the Rôle of "Venus" in "Tannhäuser" at a Few Hours' Notice Last Week at the Metropolitan and Who Scored a Decisive Success.

and Mr. Toscanini threw himself heart and soul into his reading of the score.

The Russian dancers, Anna Pavlova and Mikail Mordkin, made their re-appearance at the Metropolitan following Monday's performance of "Orfeo." Assisted by the troupe which was with them here earlier in the season and which has accompanied them on their highly successful tour of the country since then, they demonstrated that

they could still command warm admiration of their art. Their divertissement included dances to music by Glinka, Tchaikowsky, Rubinstein, Liszt and Glazounow. Theodore Stier led the orchestra for the dancers.

Puccini's "The Girl of the Golden West," had its second performance Saturday evening, December 17, and an audience not so large as at the première, but still of very respectable proportions, again paid double prices to hear it. Mme. Destinn and Messrs. Caruso and Amato shared with Toscanini and Puccini curtain calls many times repeated. It was said that there was an \$18,000 house, \$6,000 less than the week previous. The manner in which Puccini has wedded his music to the grippingly dramatic situations of Belasco again called forth many expressions of admiration.

When "Tannhäuser" was repeated at the Saturday matinee, Mme. Fremstad, through sudden indisposition, was unable to assume the rôle of Venus. In her place Mme. Mariska Aldrich undertook the formidable task of preparing for the performance at a few hours' notice. A rehearsal with orchestra was out of the question, but a midnight piano rehearsal was held with Alfred Hertz, the conductor, and continued until morning. In the afternoon the plucky singer sang the difficult rôle well, not merely considering the handicap under which she labored, but with all such consideration aside. Her voice has never seemed lovelier in all her Metropolitan experience. It was a triumphant emergence from a most trying ordeal.

Another newcomer in the "Tannhäuser" cast was Herbert Witherspoon, who as the Landgrave, was musically efficient and of appropriate dignity in action. Slézak in the title rôle, Mme. Morena, as Elizabeth, and Walter Soomer, as Wolfram, did themselves credit as always.

"Madama Butterfly" was repeated Wednesday, the 14th, with Miss Farrar, of course, the Cio-Cio-San, and a new Pinkerton, in the person of the Polish tenor, Her-

mann Jadowlker. Mr. Jadowlker neither looked nor acted the part of an American naval lieutenant, and his singing was marred by faulty phrasing. His voice is agreeable, however, and he has evidently paid more attention to the music of the part than to its dramatic requirements. Even so, his impersonation falls far short of the standard set for this rôle by its occupants of last season.

Mr. Jadowlker was the Faust when Gounod's opera was sung Friday evening, the 16th, and delivered himself of a conspicuously mediocre performance. The French basso, Leon Rothier, was again a competent Mephistopheles and Miss Farrar's Marguerite is always interesting. Rita Fornia was a sweet-voiced Siebel.

Ponchielli's tuneful "Gioconda" was admirably sung on Thursday evening. All of the famous quartet, Destinn, Homer, Caruso and Amato, were in fine voice and Caruso's "Cielo e Mar" was intoned with even more than usual charm. Amato's noble baritone is a joy forever in this as in all the operas in his repertoire.

At the Sunday evening concert in a program made up entirely of Puccini numbers and given in honor of the composer, Riccardo Martin and Pasquale Amato carried away most of the glory, each being recalled many times. Mr. Martin sang "E lucevan le Stelle" from "Tosca," and "Donna, non vidi mai," from "Manon Lescaut," revealing the luscious quality of voice and artistic method that have won him the gratitude of opera-goers in all his work at the Metropolitan. One wishes that he could be heard far oftener. Mr. Amato sang the romanza from "Le Villi," with such stirring effect that the "no encore" rule was broken when he had concluded. Rita Fornia and Alma Gluck sang the duet from "Madama Butterfly" and provided some of the most delightful moments of the evening. Bernice de Pasquali, Bella Alten, Salvatore Sciarretti and Dinah Gilly sang a quartet from "La Bohème."

ZEROLA WINNING CHICAGO

Critics Congratulate Dippel on Acquisition of a Tenor with an Inspiring Voice

That the singer who has a real voice and real ability need never fear for his success in this country is well exemplified by Nicola Zerola, who, in two years, has sung in three opera companies. First engaged for the Academy of Music season, his ability and voice aiding much in its success, his engagement for the Manhattan opera was one of the contributing causes of the ending of the Academy season. With the retirement of Mr. Hammerstein, Mr. Zerola contracted to appear with the Chicago opera company in that city and in Philadelphia. Each change Mr. Zerola has made has placed him in a higher position until he is now one of the much-sought-for tenors in the operatic field.

That his success in Chicago is unequivocal is shown by the congratulations extended Mr. Dippel on Mr. Zerola's acquisition. As one of the critics put it: "In Zerola Mr. Dippel has one of the greatest voices heard in many years—a voice of surpassing quality which remains the one beautiful inspiring organ heard here this season. On Sunday, in 'Pagliacci,' he fairly lifted the roof of the Auditorium with his power and the audience did the rest, for it certainly acclaimed him with enthusiasm."

Mr. Zerola shortly goes to Philadelphia, where he is already known because of his excellent singing there last season.

Washington Orchestra's Second Concert

WASHINGTON, D. C., Dec. 20.—The second concert of the Washington Symphony Orchestra, Heinrich Hammer, conductor, proved equally as artistic as that in November. Perhaps the most artistic feature was "Serenade" for strings (Volkman), with cello solo by Richard Lorieberg. The symphony of the afternoon was Schumann's Fourth Symphony in D Minor, which was admirably presented. A number which created much interest was "Sunset at Sea," composed by the conductor. This is a descriptive piece, which reproduces in tones the glow of the sunset. The closing selection was the popular suite, "L'Arlesienne." The playing of the organization has greatly improved, and the audience was both large and appreciative. W. H.

New York Banks' Glee Club Heard in Admirable Concert

The New York Banks' Glee Club, of which H. R. Humphries is director, gave its first concert of the season in Carnegie Hall on the evening of December 7. As is always the case when this admirable organization appears, the house was crowded with lovers of the best in choral singing and each of the numbers on the interesting program was received with delight. The soloists of the evening were Charlotte Ma-

conda, the soprano, who sang an air from "Traviata" splendidly, and afterwards gave much pleasure in a group of English songs; Nicola Thomas, violinist, who played numbers by Wilhelmj, Hubay, Massenet and Zarzyckie excellently, and William Jones, organist. The club sang the "Soldiers' Chorus" from "Faust," MacFarlane's "Silver Jubilee," Gelbke's "Jubilate," Shelley's "Coppah Moon" and Hinrich's "Hail to Youth." In the matter of enthusiasm beauty of tone and general finish of ensemble, these choristers stand among the best in this city and should be heard even oftener than they are. Mr. Humphries is a conductor whose work calls for the highest admiration.

VERSATILE MEXICO GIRL

Pupil of Ella Bachus-Behr Sings Songs in Five Languages

Ella Bachus-Behr, the pianist, teacher and vocal coach who, coming directly from Berlin two seasons ago, has established a large following in New York, is delighted over the success of a young Mexican girl, Clarita Mayer, who has been studying with her. Miss Mayer is about to return to her home in Mexico City for the remainder of the Winter, but will resume coaching with Mrs. Behr early in the Spring. At a musicale recently given in Mrs. Behr's studio Miss Mayer surprised her hearers by the beauty of her voice and her singing in Spanish, Italian, French, German and English.

Mrs. Behr has a number of very talented piano pupils from all parts of the country and anticipates excellent results from the current season's work. She is planning a number of interesting musicales to take place after the holidays, among them a reception to Xaver Scharwenka early in January and a recital of Sydney Homer's compositions.

PEOPLE'S SYMPHONY CONCERTS

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A WEEK OF OPERA IN CHICAGO

"Tales of Hoffmann" Revived and Old Favorites Repeated—Rabinoff's Russian Dancers Reappear

CHICAGO, Dec. 19.—There was a double dispensation of opera as well as a *danse divertissement* Sunday afternoon and evening at the Auditorium. In the afternoon the petite tragedy of Leoncavallo, "I Pagliacci," was given, Mario Sammarco substituting for Alfredo Costa as *Tonio* on short order, and making a distinct hit. Again it was the good fortune of the audience to hear Jane Osborn-Hannah as *Nedda*, who invested the part with grace and coquettish spirit and sang it beautifully. A stirring and sensational factor of the cast was Nicola Zerola, who appeared as *Canio*. He gave the opening merry moments with befitting lightness and developed tragic progression that revealed his histrionic powers quite surprisingly. He sang the "Lament" with tonal richness and intensity that was thrilling and found great favor with an enthusiastic audience. Fast following this thrall of tragic songs came a beautifully diversified program given by Max Rabinoff's Russian dancers, headed by M. Mordkin and Mlle. Pavlowa. It opened with the "Legend of Azyade" a potential pantomime finely enforced by grace of motion, the accompanying music being derived from a number of notable Russian composers. The Arrow dance of Mordkin and the Swan dance of Anna Pavlowa both proved to be the acme of grace, the mastery of motion. An unusually beautiful character dance was the "Russian Bride" of Mlle. Pajitzkala.

In the evening another fine large audience approved a revival of "Cavalleria Rusticana," with Charles Dalmorès as *Turiddu*. He gave the fiery characteristics of the Sicilian vivid coloring, while William Beck made the part of *Alfio* melodious. Marguerita Sylva was an attractive and sympathetic figure as *Santuzza* and Tina di Angelo was a seductive *Lola*. The Russian dancers followed with a long and interestingly varied program of many short and showy selections displaying grace in infinite variety.

The seventh week of the grand opera season opened Monday evening, with "Madama Butterfly," Jane Osborn-Hannah repeating her fine characterization of *Madama Butterfly* with a vocalization that was wonderfully colorful and sympathetic. Mario Sammarco appeared again as *Sharpless* and Amadeo Bassi made *Pinkerton* interesting and artistic.

It would appear difficult at this late date to arouse new interest in Gounod's lyric drama, "Faust"; it did however, take this complexion through the appearance of Mary Garden as *Marguerite*. It would appear that the sensational side of Mary Garden's art is inspired by sensational rôles, for her characterization of *Marguerite*, while traditionally close enough to satisfy the most exacting, had the picturesque power of personality to make it vital and impressive. In the details of dress it was becomingly conventional.

The music allotted to *Marguerite* is vocally of an exacting sort and it puts the abilities of the singer to a test. Evidently Miss Garden courted this opportunity and, it must be confessed, achieved no small suc-

cess, notwithstanding unevenness of attack.

Undoubtedly her sense for pictorial values and acute measurements of dynamics helped her in the trying test of the Jewel Song and it was carried in a way that not only seemed to satisfy but astonish the audience. Charles Dalmorès appeared in the title rôle, which he has already invested here excellently and Gustave Huberdeau was equally successful, giving fine rich effect to the music of *Mephistopheles*.

Another Performance of "Thais"

Unwearied by the labors of Tuesday, Mary Garden appeared in her superb impersonation of *Thais* the following evening with a splendid associate artist in Maurice Renaud, as the fervid and pious *Athanel*. Edmond Warnery, who has proved himself to be a most scholarly singer, invested the rôle of *Nicias*, the roystering spirit of Alexandria, with nonchalance and shared honors with the leaders of the night. As usual Cleofonte Campanini conducted and gave the music of Massenet a beauty of interpretation that makes it rarely telling with the audience. Of all the novelties this one apparently has made the most popular impression.

"The Tales of Hoffmann"

A spectacular revival of Offenbach's fantastic opera, "The Tales of Hoffmann," was made Thursday evening and proved to be the lightest relief the opera-going public has had in a season remarkable for its strenuousness. A year ago Chicago had a week of this delectable opera, given under rather lugubrious circumstances with appalling poverty of surroundings at the old Globe Theater. The representation on the stage of the Auditorium was not only startlingly new in its scenic investment, but it had a display of costumes singularly rich and varied and a chorus of fair femininity that belied all traditions of grand opera for good looks, and the air to wear fine costumes gracefully. The living pictures were excellent compositions and the color contrast exceedingly harmonious.

Of course, the features of the production were *Hoffmann's* ballad, the "Legend of Klein-Zach," the superb little lyric given to the doll *Olympia*, the duet in the second act, "Lovely Night, O Night of Love," and the famous Prelude to the third act, which by the way, was played so well by Director Charlier that it was repeated in its entirety in response to the call of the enthusiastic audience. The orchestra entered the tuneful quality of the work with the same zest that the singers did and make it a delightful entertainment.

Alice Zeppilli was delightful as the doll *Olympia*, making the puppet picturesque and natural in the mechanical movement and at the same time reaching the heights of the music with a certainty and sureness that was loudly approved by the audience. Marguerita Sylva was exceedingly attractive as the Venetian adventuress, befitting the palace as a picturesque personage. The scene of her boudoir was one of the most attractive that has been set on the stage this season. Lillian Grenville was the third prima donna of the night as *Antonia*, making that somewhat hectic lady very attractive and brilliant in song. It remained for Tina di Angelo to do the best singing she has done this season as *Niclausse*. Charles Dalmorès, as the poet *Hoffmann*, gave a most vigorous and spirited portrayal of this dominating rôle and met its musical demands with surprising force and freedom. Other favorites of the company, Francesco Daddi, Emilio Venturini, Nicolay Fossetta, Pompilio Malatesta and Armand Crabbé, were well occupied, doubling

in parts in a way that was puzzling to the audience. It remained, however, for Maurice Renaud to give the finest exhibition of Protean talent in a trio of rôles all wonderfully differentiated, all strikingly and originally portrayed, masterpieces of make-up so skillfully carried out in every detail of the delineation that the audience must have been puzzled to determine if it was the same man entertaining in the three acts in which he figured so decisively and interestingly.

Saturday afternoon a fine matinée audience approved the emotional and pictorial values of "Louise." The same strong cast, led by Miss Garden, appearing as heretofore remarked in these columns. C. E. N.

New York German Conservatory Pupils Give Recital

Pupils of the New York German Conservatory of Music, of which Carl Hein and August Fraemke are directors, gave a recital on Thursday evening, December 15. Admirable work was done by the Misses Goldram and Guidone, in Moscheles's "Homage to Handel" for two pianos; by Lulu Muller, who played Bach's D Minor Toccata and Fugue; by Gertrude Alces, who played three Schumann numbers, and by Miss Alces, who played a Beethoven piano concerto. Frieda Weber, in a Poldini Suite, and Leschetizky's arrangement of a "Lucia" air disclosed excellent abilities, and Miss Von Sukow and H. Meyrowitz were much applauded for their skill in a Weber concert piece for two pianos. Mabel Empie, in an air from "Hérodiade"; Wallace Furth in songs by Mildenburg and Souci, and Charlotte Huber, in songs by Wagner and Mendelssohn, gave evidence of exceptional vocal gifts and rare technical training.

Francis Rogers Sings at Harvard Club

Francis Rogers gave the first of a series of Sunday afternoon concerts December 18, at the Harvard Club, which was crowded with members and their friends. The program contained many of the songs that the baritone sang at his recent concert at Mendelssohn Hall. Among these were two old French songs—a cattle song and "Vive Henry IV"—Widor's "Contemplation," "Reichardt's 'In the Time of Roses,' Bruno Huhn's "Invictus" and K. Russell's "Young Tom of Devon." Mr. Rogers was royally welcomed and the exhibition of fine artistic taste and musical feeling which he gave brought forth warmest applause. Bruno Huhn was an admirable accompanist.

VON WARLICH GIVES RECITAL IN BOSTON

Program of German "Lieder" Given by Noted Baritone in Excellent Style

BOSTON, Dec. 19.—Reinhold von Warlich, the German *lieder* singer, made his first appearance in Boston on the afternoon of the 15th, in Chickering Hall. His program consisted of:

The Schumann cycle, "Liederkreis"; early English songs, "Since First I Saw Your Face" (17th Century), Ford; "Go to Bed, Sweet Muse" (1608), Robert Jones; "Drink to Me Only" (17th Century), Ben Jonson; "Blow, Blow, Thou Winter Wind" (18th Century, after Shakespeare), Arne; "It Was a Lover and His Lass" (17th Century, after Shakespeare), Morley; Scotch and English ballads: "The Bonnie Earl o' Mowray," arranged by Malcolm Lawson; "King Henry, My Son" (very old Sussex), arranged by Lucy Broadwood; "Tom Bowling" (18th Century), Dibden; "Three Fishers" (19th Century), Hullah; German ballads by Loewe: "Herr Oluf," "Der Wirtin Tochterlein," "Prinz Eugen," "Erlkönig."

Mr. von Warlich had supposed that his recital was to be in the evening, instead of the afternoon. He therefore craved the indulgence of the audience, stepped on the platform twenty minutes after time and sang in his traveling clothes. This was a courageous act, and it did not interfere with Mr. von Warlich's success. He has a voice of ample bigness and resonance. He can produce superb chest tones, and his pianissimo is effective. He sings German songs with rare love and appreciation for their poetry. He gave the appropriate intimacy and romance to Schumann's delightful lyrics, but he was heard at his best in the Scotch and English ballads and in the ballads by Loewe. These ballads are in themselves highly effective. Mr. von Warlich was able to make them tell. He likewise gave keen pleasure with the charming old songs of Scotland and England, some of them being made known to the audience for the first time.

The sacred mystery "Thalitha Kumi" by Ermanno Wolf-Ferrari, composer of "The New Life" and various operas, has had a successful *première* in the Bremen Cathedral.

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Kathleen Howard as "Dalila"

PRESS COMMENTS:

Until now, no singer has made so much out of Dalila as Miss Howard, who has in this part the best, after Carmen, of those rôles which are in every respect splendidly suited to her. The representation was enchanting. The arts of seduction, full of sensuous warmth and threaded with moments of hidden hate, were shown very advantageously, through the fascinating play of gesture and facial expression which Miss Howard here especially happily masters. No other rôle of the artist gives the low register—the most beautiful part of this voice so full of character—such an opportunity. Miss Howard can, therefore, pride herself on a real success.

The performance of Dalila gave Miss Howard opportunity to show herself to the public in her best part. For the fulfillment of the dramatic requirements of the rôle, Miss Howard is individually especially happily gifted. Her splendid vocal technique was shown magnificently in the erotic scenes and the wonderful pathos of the musical language of this opera; and it was a joy to hear her sing—in the harmonious blending and beautiful equalization of song and play, she showed herself a real artist. Especially compelling and never for a moment uninteresting was the characterization of the false seductress, who, like a beautiful creeping tigress, stalks her prey and overpowers it. Through the beautiful balance of movement and through her artistic judgment, no less than through the refinement of her appearance and posture, Miss Howard understood how to keep her performance throughout on the highest artistic plane, which the opera demands; and everything inartistic was foreign to her. The magnificent representation insured the success.

Kathleen Howard

PRIMA DONNA CONTRALTO AT THE ROYAL
COURT OPERA OF DARMSTADT, GRAND
DUCHY OF HESSEN, GERMANY

One of the Most Celebrated "Dalilas" in Germany



An artistic piano recital was given on Sunday afternoon by Mildred Kolb at her Washington, D. C., studio.

"La Bohème" and "Madama Butterfly" are to be sung in Memphis, December 30 and 31, by the Bessie, Abbott Opera Company.

Betsy Wyers, pianist, who was born in Holland and educated in music in Europe, is a recent addition to the musical colony of Cleveland.

A two-piano recital was given in Cleveland, December 7, by Wilson G. Smith, the composer, and Katherine Pike. Miss Pike also played several solos.

The Imperial Russian Dancers appeared at the Belasco Theater, Washington, D. C., December 13. Mlle. Anna Pavlova and M. Mordkin won enthusiastic approval.

Arthur Middleton will sing the solo bass part in "The Messiah" with the New York Oratorio Society, December 27 and 28. He is well known to American concert audiences.

"King Arthur" was sung by the Albert Hurd choir in Cleveland on December 8. The chorus and soloists did good work and Herbert Sisson was a helpful accompanist at the organ.

J. Warren Andrews, the organist, gave a recital recently at Christ Church, Hackensack, N. J. Works by Bach, Gounod, Handel, Dubois, Andrews and Thayer made up his program.

The Memphis (Tenn.) Choral Society is doing good work under the direction of W. W. Boutelle. The society is preparing Grieg's cantata, "Olaf Trygvason," for performance in the near future.

Pupils of W. E. Simpkinson appeared in a recital at the May Opera House, Piqua, O., on December 12. The works performed were by Balfe, Liszt, Wieniawski, Viotti, Saint-Saëns, De Beriot and Grieg.

John Philip Sousa and his band began an engagement of a week at Madison Square Garden, New York, December 14, appearing in connection with the show of the National Association of Cement Users.

R. Jefferson Hall, director of the Calvary Church choir, Memphis, Tenn., and also of the Jewish Synagogue there, has decided to spend the coming year in Denver and has given up his work in Memphis.

Sophie Brandt, who has been singing in "Hans, the Flute Player," has been engaged to sing the leading part in "Madame Troubadour" for the rest of the current season. She joins the company on Christmas Day, in Chicago.

The Clef Club of Seattle has elected these officers: President, F. F. Beale; vice-president, Claude Madden; secretary, T. J. Pennell; treasurer, D. S. Craig; members of executive committee, E. J. Myer, F. S. Palmer, and Gerard Tonning.

The third private concert of the Women's Philharmonic Society Orchestra, of which Marguerite Moore is conductor, took place at the Hotel Astor, New York, on the evening of December 13. Marguerite Moore, violinist, and George Kelly, baritone, were the soloists of the occasion.

With Arthur Middleton, bass, as soloist, the Lyric Glee Club of Milwaukee gave its first concert of the season at the Plymouth Congregational Church, that city, December 16. The club's new director, Arthur Dunham, of Chicago, was for the first time introduced to a Milwaukee audience.

When the Balalaika Orchestra played in Springfield, Mass., on December 11 the soloist was Myron W. Whitney, whose reson-

ant basso won him the immediate admiration of his hearers. The orchestra and its eminent conductor, W. W. Andreeff, were enthusiastically acclaimed by the Springfield critics.

A New Haven, Conn., audience heard the Boston Symphony Orchestra in concert December 12, for the first time since Max Fiedler became conductor. Beethoven's Fifth was the symphony of the evening. Josef Hofmann, the soloist, had not been heard in New Haven previously for seven years.

The municipal concerts given every Sunday afternoon in the Milwaukee Auditorium are becoming more popular each week. There were 3,200 people present at the one given December 11, at which the Milwaukee Männerchor rendered three selections under the direction of Albert Kramer.

With a fine audience in attendance, Alice Nielsen, the Boston Opera soprano, gave a song recital at Parsons Theater, Hartford, Conn., December 8, under the auspices of the Musical Club of that city. Her program throughout brought into excellent effect the beauty of her voice and charm of her style.

Pupils of the Green Gables Studios, Denver, Col., gave a recital recently. An interesting list of works was presented, including compositions by Grieg, Chopin, Mendelssohn, Bohm, Rubinstein, Liszt, Nevin and Offenbach. Members of the piano, violin and vocal classes were the participants.

Professor Edward F. Laubin, director of music at South Church, New Britain, Conn., has tendered his resignation, to take effect May 1, 1911. He has accepted an offer to be organist and musical director of the Asylum Hill Congregational Church, Hartford, succeeding Professor Julius Hartt, resigned.

The Friedens Männerchor Singing Society, of Friedens Church, Baltimore, has been organized with Frederick Schwindell, director. The members are Edwin Schufler, John H. Gleichman, Christian W. Gleichman, Henry Meyers, Conrad Wakefield, Theodore Schuetter, Louis Schubert and William Kerber.

"In a Persian Garden" was sung in New Albany, Ind., December 8 by Mrs. Douglas Webb, soprano; Mrs. Robert G. McCord, contralto; Wilbert Embs, tenor, and Douglas Webb, bass. Anton Embs was accompanist. In addition to the Ichman cycle each member of the quartet contributed in other ways to the program.

A chorus of fifty voices at Madison Square M. E. Church, Baltimore, sang the cantata, "Promise and Fulfillment," December 18, under the direction of Harold Whiteside. The soloists were Mazie Simpson, Hazel Williams, Mrs. John T. Ensor, John Wilbourn, Mary Irego, Marie Marshall and Harold Whiteside.

A concert given entirely by blind students was a source of pleasure to a large audience in Baltimore December 15. The program was presented by pupils of the Maryland School for the Blind, under the direction of Charles H. Bochau, director of the music department of the school, and included vocal, violin and piano solos and choral numbers.

Nevin's "Adoration" and excerpts from "The Messiah" were chosen for the Christmas program of the First Methodist Church of Memphis by Herman Keller, the musical director. The choir of St. Peter's Church of Memphis, W. W. Boutelle, director and organist, with a large chorus and orchestra, was announced to sing the "Shepherd's Mass" on Christmas morning.

Beethoven's Second Symphony was played at the first orchestra performance

of the Ensemble Club of Springfield, Mass., December 5, under the direction of Emil Karl Janser. Margarethe von Mitzlaff was the vocal soloist and Mrs. C. D. Reid, pianist, played the first movement of Schuett's Piano Concerto in G Minor, op. 7, accompanied by the orchestra.

Frederick R. Huber, manager of the Concert Bureau of the Peabody Conservatory of Baltimore, recently made a trip through Maryland and Delaware in the interest of the concert company. He booked engagements in Wilmington, Chester, Cambridge, Dover, Salisbury and Port Deposit. It is probable that the company will make a tour through Virginia after the holidays.

Pupils of Henry Howard Brown gave a song recital at his studio in Colorado Springs, Col., on December 3. Among those who appeared to especial advantage were Eleanor Thomas, Frances Rouse, Marjory Glen, Lucy Hayes, Lois Ford, and Lota Merriis. Strauss, Loewe, MacDowell, Nevin, Verdi, Gluck and Chaminade were among the composers represented on the program.

Members of the faculty of the music department of Smith College, Northampton, Mass., gave a recital on December 7, the performers including Messrs. Hanser, Vieh, Olmstead and Sleeper, and Misses Holmes, Williams and Peters. The works played were all composed by the artists who performed them, and comprised a trio for violin, cello and piano, a number of songs, and a nocturne for organ.

Iphigenia McGill, soprano, and Olga von Hartz, violinist, gave a musicale at the Arundell Club, Baltimore, December 17. Miss McGill singing Verdi's aria from "La Traviata," "Ah! fors e' lui," and Meyerbeer's aria from "Les Huguenots," "Lieti Signori." The violin selections included Seybold's "Adagio Concertante," Godard's "Canzonetta" and selections from Papini, Saint-Saëns and Mylnarski.

The Fortnightly Music Club of Baltimore met at the studio of Florence M. Giese, the director, December 14, the program opening with a descriptive analysis of Mozart's "Don Giovanni," with Miss Giese at the piano. Mrs. Quarles, mezzo-soprano, sang several solos. Mozart's first C Major sonata, with accompaniment of second piano, written by Grieg, was played by Miss Giese and Marie Baldwin.

Handel's "Messiah" was given by the Jackson Choral Society, Jackson, Mich., recently. Burt Bennet, tenor; Nora Hunt, contralto; Gilbert Wilson, basso, and Ella Littlefield, soprano, were the soloists and distinguished themselves at all times by the excellence of their work. Much praise must also be accorded Gilbert Wilson for his masterful conducting of chorus and orchestra, both of which performed their duties with precision and beauty of tone.

The MacDowell Club, of Providence, discussed several composers at its meeting December 13, at the home of Mrs. Edward M. Harris. A paper on Dvóřák was read by Mrs. Harris and illustrated by Slavisch dances for four hands, the players being Mrs. George A. Deal and Clara Hess. Elizabeth Cook presented a paper on Schubert and a paper on Henselt was illustrated by the second movement of his concerto, played by Harriet Williams.

Representatives of the Thursday Musical, of Minneapolis, presented a program of much interest before the Schubert Club of St. Paul, December 14. The singers, Mrs. Eleanor Nesbitt Prehler, contralto, and Mrs. Inez Davis Chandler, soprano, won favor through the exercise of naturally beautiful voices and expert method. Kate Mark and Wilma Anderson Gilman were the pianists of the occasion and Margaret Gilman was accompanist.

The program offered by the Hartford Philharmonic Orchestra, under Director Camp, at its last concert in that city, December 13, included two movements from Beethoven's "Seventh" Symphony and the whole of another symphony, Dvóřák's "From the New World." With these were played the overture to Cherubini's opera, "The Water Carrier," the Christmastide "Pastoral Symphony" from "The Messiah" and Grieg's "Suite for String Orchestra." The soloist was Mme. Zimmerman, soprano.

Parsons Theater, Hartford, Conn., was crowded from pit to gallery December 15, when Mrs. Helen O'Donnell, contralto, of

New York, assisted by Bernard O'Donnell, accompanist, gave a lecture-song recital of the lyrics and songs of Thomas Moore and Samuel Lover. The first nine songs, with two exceptions, of the fifteen sung were written by Thomas Moore and adapted to ancient Irish airs. The rest were written by Samuel Lover, including "How to Ask and to Have," in which both words and music were composed by that poet.

Arthur Hammerstein has announced the complete cast for the "Maestro's Masterpiece," the new music drama by Edward Locke, which will have its initial production at Springfield, Mass., January 20. It includes, besides Leonid Samoloff, the Russian tenor, and Mme. Maria Pampari, the Italian prima donna, Ethel De Fre Houston, Helen Scholder, the girl cellist; Count Enzo Bossano, basso; Andrea Sarto, baritone; Fred W. Peters and Edith Somes, a young American soprano, who made a success in Paris.

A new club has been organized among the men singers of Meriden, Conn., under the title "The Apollo Club." The organization starts with about forty men and will be limited to sixty. The officers chosen are: President, George M. Lucas; secretary, Everett Jacobs; treasurer, David Dickinson; conductor, Frank Treat Southwick; accompanist, Mildred Craigie. A concert will be given February 27, when a number of beautiful part-songs, the cantata "A Song of Freedom," by Joachim Raff, and the "Soldier's Chorus," from Gounod's "Faust," will be sung.

Though new in the field, the Metropolitan Conservatory of Music, situated at Madison avenue and 126th street, New York, is doing splendid work in the musical education of the up-town section of the city. The directors are Messrs. Paul Yartin and Hans Claus. Mr. Yartin has charge of the vocal and piano department; Mr. Claus of the violin; V. Slutsky, cello, and Paul Philip, flute. The theoretical work is given under the supervision and instruction of A. Rosner. A large pupils' concert is being planned for February at Carnegie Chamber Music Hall.

A series of vesper oratorio services is being given in Memorial Presbyterian Church, Brooklyn, under the direction of S. Lewis Elmer, on the second Sunday afternoon of each month. At the second service in the series on Dec. 11, most of the nativity portion of Handel's "Messiah" was sung. Last month Mendelssohn's "Elijah" was given and others to follow are Gaul's "Holy City," Stainer's "Daughter of Jairus," Dubois's "Seven Last Words," Rossini's "Stabat Mater" and Haydn's "Creation." These are given with solo, quartet and chorus. The quartet is: Soprano, Electa Gifford; contralto, Grace Hornby; tenor, Williams St. John; baritone, Harry Wieting.

The presentation of the "Messiah" by the Washington Choral Society, under the direction of Heinrich Hammer, on Friday last was one of the musical features of the season in the Capital City. The chorus was composed of about two hundred voices picked from various choirs of the city. The solo parts were sustained by Grace Hall-Riheldaffer, soprano; Mrs. Marvin-Dillabough, contralto; Frederic Martin, basso, and Hobart Smock, tenor, all of whom sang their respective rôles with sympathy and excellent voice. The Washington Symphony Orchestra played the accompaniment and added much to the artistic presentation. The orchestral interludes were especially effective.

For the Christmas music program at Calvary Baptist Church, in West Fifty-seventh street, New York, Edward Morris Bowman, organist, directs a solo quartet consisting of Myrta French-Kursteiner, Bessie Bowman-Estey, E. Theodore Martin, C. Judson Bushnell and a vested choir of a hundred voices. The following is the musical program: Choir Processional, "As with Gladness Men of Old," Kocher; Christmas Doxology, "Joy to the World," Handel; Choral Anthem, "And the Glory of the Lord" ("The Messiah"), Handel; "Gloria Patri," Grotto; Quartet and Chorus, "The Shepherds of Bethlehem," Flexington Harker; Prayer, "Antiphos," Bowman; "Angels from the Realms of Glory," Smart; Recitative and Chorus, "O Thou That Telles," Handel; Ascription, "The Hallelujah," Handel; Organ Postlude, "Glory to God in the Highest," Handel.

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Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Beebe, Carolyn—Mendelssohn Hall, Jan. 4.
Bispham, David—Carnegie Hall, New York (recital), Jan. 3.
Boroff, Albert—Chicago, Dec. 23.
Bryant, Rose—Westfield, N. J., Dec. 25.
Buonamici, Carlo—Worcester, Mass., Dec. 27.
Cheatham, Kitty—Lyceum Theater, New York, Dec. 27.
Clément, Edmond—New York, Jan. 3 and 6.
De Moss, Mary Hissem—Philadelphia, Dec. 28.
De Pasquali, Mme. Bernice—Carnegie Hall, New York, Dec. 27 and 28.
Dethier, Edouard—Carnegie Hall, New York (Philharmonic soloist), Dec. 27-30; Mendelssohn Hall, New York, Jan. 4.
Dubinsky, Vladimir—New York, Dec. 25; Orange, N. J., Dec. 27.
Eddy, Clarence—Saginaw, Mich., Jan. 15; Cleveland, O., Jan. 17; Maryville, Mo., Jan. 20; Kansas City, Jan. 23; Wichita, Kan., Jan. 24; Fort Worth, Tex., Jan. 26; Austin, Tex., Jan. 28 and 29; San Antonio, Jan. 30; San Angelo, Tex., Feb. 1; New Orleans, Feb. 6 and 9; then to Coast.
Elman, Mischa—Providence, Jan. 3.
Fanning, Cecil—Columbus, O., Dec. 27.
Gotsch, Joseph—Lawrence, L. I., Dec. 27.
Gruppe, Paulo—Kansas City, Dec. 24; St. Louis, Dec. 30.
Hargreaves, Charles—Freehold, N. J., Dec. 29.
Hindermeyer, Harvey—Worcester, Dec. 30.
Kellerman, Marcus—Freehold, N. J., Dec. 28.
Kirkby-Lunn, Mme.—New York, Jan. 3.
Martin, Frederick—Milwaukee, Dec. 29.
Middleton, Arthur—Carnegie Hall, New York, Dec. 27 and 28.
Miller, Christine—Pittsburgh, Dec. 25; New York, Dec. 27 and 28.
Miller, Reed—Carnegie Hall, New York, Dec. 27 and 28.
Nordica, Mme.—Carnegie Hall, New York (recital), Jan. 4.
Ray, Amy—Jamesburg, N. J., Dec. 28.
Rogers, Francis—New York, Dec. 27.
Rogers Wells, Lorene—Freehold, N. J., Dec. 28.
Ropps, Ashley—Worcester, Mass., Dec. 30.
Rothwell-Wolff, Elizabeth—St. Paul, Dec. 27.
Schumann-Heink, Mme.—Milwaukee, Jan. 3.

Sembrich, Mme.—Omaha, Jan. 3; Lincoln, Neb., Jan. 4.
Spencer, Janet—Hartford, Conn., Jan. 3.
Stephens, Percy—New York, Jan. 24.
Strong, Edward—Toronto, Dec. 29.
Surette, Thomas Whitney—Brooklyn, Jan. 2.
Turpin, H. B.—Columbus, O., Dec. 27.
Weber, Gisela—Washington, Boston, etc., January.
Wells, John Barnes—Pittsburgh, Dec. 29.
Williams, H. Evan—Milwaukee, Dec. 29; Chicago, Dec. 30.

Orchestras, Quartets, Choruses, etc.

Boston Symphony Orchestra—Boston, Dec. 24; Worcester, Dec. 27; Boston, Dec. 30 and 31; Providence, Jan. 3.
Brooklyn Oratorio Society—Brooklyn, Dec. 25.
Flonsaley Quartet—New York, Jan. 4.
Longy Club—Chickering Hall, Boston, Dec. 26.
Mead Quartet, Olive—New York, Jan. 4.
Minneapolis Symphony Orchestra—Minneapolis, Dec. 25, 30 and 31; Jan. 1.
New York Philharmonic Orchestra—New York, Dec. 27-30; Jan. 3.
Oratorio Society of New York—Carnegie Hall, New York, Dec. 27 and 28.
Philadelphia Orchestra—Philadelphia, Dec. 24, 30 and 31.
St. Louis Symphony Orchestra—St. Louis, Dec. 25, 30 and 31; Jan. 1-3.
St. Paul Symphony Orchestra—St. Paul, Dec. 25-27; Chicago, Dec. 30; Jan. 1.
Thomas Orchestra—Chicago, Dec. 24-30-31; Jan. 3.
Weber Trio, Gisela—Washington, Boston, etc., January.
Young People's Symphony Concerts—Carnegie Hall, New York, Dec. 29.

The Composer and His Long-Concealed Emotions

[Ernest Newman in London Nation.]

Now why cannot a composer have the courage of his own emotions, and tell us as frankly what kind of man or what aspect of life he was thinking of when he wrote his music as he would, *ipso facto*, if he had set it to a song or a drama? We do not want a formal program, but it would help us to stand face to face with the music as the author of it has done, and see it as he has seen it. Composers have really been frightened into their present reticence about the emotional origins of their instrumental music by a set of bullying estheticians who had never thought the matter out in all its bearings. The composers have had it so dinned into them that music sullies itself by consorting with anything "outside its own sphere," as the foolish and impudent phrase runs, that they no more dare to confess the association than if it were a scandalous liaison in their private lives. No one can read Professor Niecks's large and vastly interesting book on program music without feeling that tens of thousands of pieces of "abstract" music have a poetic basis of some sort, though the poor composers were too scared of the estheticians to admit it. Now that modern research has proved that Bach almost invariably had all kinds of things in his mind besides the notes when he was composing—that he was, in fact, an ardent poet and a drastic painter to the smallest musical cell of his brain—the old self-confident but superficial esthetic of the Hanslick-Helmholtz school has received its death blow. And as no composer need be ashamed to follow where Bach has led, we may hope that they will all soon have the courage to show us a little more of the true working of their minds. It will be good for them, for us, and for esthetics.

Composer's Advantages in New York Operatic Production

[Editorial in New York Telegraph.]

From every possible point of view it is an advantage to a composer to have his work introduced in New York. The actual staging will be far better than he could secure among his native communities. The attitude of the audience will be more receptive and more enthusiastic. The disgraceful scenes which marked the premiere of "Madama Butterfly" at Milan and the Bourbon and mutton-headed dullness of the audiences which laughed down "Carmen" and "Tannhäuser" in Paris are impossible here, while criticism and description are far more liberal and exhaustive than the journalistic resources and policies of continental European papers will permit. Several of our dailies devoted whole pages to the remarkable occasion of last Saturday. In London the whole matter would have stewed to a grave and almost ponderous column.

And then, and then the receipts [from the premiere of the "Girl of the Golden West"] were \$22,500.

Origin of the Polka

[From the Nashville Banner.]

This winter the polka will be eighty years old; a Bohemian girl invented it, and the girl was a servant. She hailed from one of the remote parts of the Bohemian forest, and dancing was her passion. One day her mistress watched her as she was trying a new dance in the

parlor of the house while she was supposed to be cleaning. There was no carpet and Maritzka glided along for all she was worth, hopped and turned and kicked her heels together. While thus engaged she was humming a strange new melody. The girl's mistress was a musical woman and sat down at the piano to fix the melody. Later a friend of the family, the composer José Neruda, called and Maritzka was promised a piece of silver for repeating her performance. The promised 25 cents spurred her to most artistic efforts and the musician went away with a MS. full of pretty music and the outlines of a most graceful dance. The dance was first performed at a farmer's kirmess, then at a society dance at Prague. It was called half step or polka in Bohemia. That happened in 1835. Vienna approved of the polka four years later, and in 1840 it became the rage of Paris, having been introduced by a Bohemian ballet dancer named Reale, engaged at the Odeon. Francesco Himar got the credit for composing the polka; but he only transcribed the original manuscript.

Balzac's Love of Music

[D. C. Parker in Musical Opinion.]

Balzac's interest in music was real and sincere. In his books there are innumerable references to the art which he loved so greatly and they give the impression that the novelist was genuinely affected by good music. In his early years his taste showed itself in an emphatic manner; as a child he showed great delight at the terrible sounds which he brought out of a little red violin. He thoroughly enjoyed this and would play for hours at a stretch. But his relish of it does not appear to have been shared by the household; for, as his biographers tell us, even his sister Laure

had to put a stop to it and then Honoré would be surprised that other people did not consider it as fine as he did. * * * We catch a glimpse of him at one time full of a craving for beauty—a craving which cannot be satisfactorily satisfied because of his financial straits. However, he purposes buying a piano; but this raises another problem. His garret is too small to hold one; but, rather than do without the luxury, he will move the wall so that room can be made for it. Balzac seems to be in grave doubt whether the landlord will pay for this; because he remarks that, if this gentleman objects, he will pay for it himself and add the amount to the price of the instrument. Herein is some indication of a real love for music.

Estelle Wentworth to Sing at La Scala

ROME, ITALY, Dec. 5.—Estelle Wentworth, the American prima donna, has arrived to fill an important engagement at the Opera House. Her other engagements in Europe are at La Scala in Milan, where she will be heard in *Mimi* in "La Bohème," and *Gilda* in "Rigoletto," in the Hof Opera in Vienna, and the Royal Opera at Brussels. Directly after her engagement at the Opera in Rome, she will go on to Milan to prepare for her debut at the famous La Scala.

Mme. Nordica's Two Wagner Concerts

At the two special Wagner concerts which will be given by Mme. Lillian Nordica and the New York Symphony Orchestra, Walter Damrosch conducting, in Carnegie Hall, New York, on January 4 and 11, Mme. Nordica will sing excerpts from all the Wagner music dramas in which she has appeared, including "Die Walküre," "Siegfried," "Götterdämmerung" and "Tannhäuser."

HUMPERDINCK'S "KÖNIGSKINDER"

[Continued from page 3.]

fiddler's song. Beginning with this prelude the third act presents a strange contrast to the other two, which have contained so much gay, so much passionate, music. Everything is sad now. When Humperdinck brings children on the stage his music always acquires a marvelous simplicity, and this same simplicity of treatment occurs in the last act, which, with the music of the dying lovers, children of two kings, and the fiddler's song, is one of the most poetic and imaginative of conceptions.

The scenery for the opera has been painted in Germany after models of scenes in the play. The setting of the third act is the same as that of the first save that the scene is covered with snow. The score of the opera has been dedicated by Humperdinck to his wife.

Career of Humperdinck

Engelbert Humperdinck was born in Siegburg, in the Rhine provinces, September 1, 1854. After studying at the Gymnasium at Paderborn he entered the Cologne Conservatory under Ferdinand Hiller in 1872, and while a student there he won, in 1876, the Frankfurt Mozart Stipendium. By the aid of this fund he proceeded to Munich, where he was a pupil at first of Franz Lachner and later of Josef Rheinberger at the Royal Music School, 1877-79. Next Humperdinck won the Mendelssohn Stiftung of Berlin in 1879, and promptly went to Italy, where at Naples he met Richard Wagner. At Wagner's invitation Humperdinck followed him to Baireuth, and materially assisted him during 1880-81 in the preparations for the production of "Parsifal." But having won still another prize in 1881—the Meyerbeer Prize of Berlin—he went south once more and settled finally for two years in Barcelona. Since then he has taught in many conservatories.

Why He Chose New York

Humperdinck was asked recently why he had selected New York for the premiere of his new opera.

"Because the directors of the Metropolitan Opera House were the first to ask me," he replied. "There is no other reason than that."

After the performance here Humperdinck will hurry back home for the Berlin production. The rôle of the *Goose Girl*, sung here by Miss Farrar, will be done in Berlin by Frieda Hempel and the conductor will be Leo Blech.



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